

The Modern Language Journal

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Modern Language Statesmen

ON DECEMBER 31, 1958, the National Federation of Modern Language Teachers Associations established a NATIONAL FOREIGN LANGUAGE ACHIEVEMENT AWARD "to honor foreign language teachers who have contributed in an outstanding way to the development, promotion, expansion, and improvement of the study and teaching of the modern foreign languages and literatures, including the unusual languages." Since then nearly a score of modern language statesmen have been selected to receive that honor. They make up an all-American roster of teachers and scholars who have guided with distinction the destinies of modern language study in the United States in

recent times. The languages and language combinations they represent range from French, German, Hebrew and Italian, to Spanish, Portuguese and Russian and their interests extend from the graduate school to the grades. Every one of the recipients of the award has either contributed prominently to the *Modern Language Journal* or edited it, administered its publication since 1916 or guided the National Federation into becoming a binding force in American modern language teaching. It is, therefore, fitting to sketch in its pages the records of these statesmen as an accolade for the present and a signpost for the future.

Lilly Lindquist Arndt

At the time of her retirement in 1947, Lilly Lindquist (Mrs. Kurt) Arndt was Director of the Foreign Language Department of the Detroit Public Schools, and Professor of Education at Wayne University.

Lilly Lindquist Arndt had her initial contact with Wayne University in 1915 when she began to teach French at the Detroit Normal School. She continued on the staff when it became the Detroit Teachers College. In 1922, she assumed an additional responsibility, becoming the first supervisor of foreign languages in the Detroit Public Schools. For more than thirty years she was on the faculty of the College of Education of Wayne University.

Born in Stockholm, Sweden, Lilly Lindquist Arndt lived for some years in Paris and then in Berlin. When she was sixteen, her family moved to the United States. Her education was broad and varied. After her graduation from Smith College, she studied at the Sorbonne, at the University of Berlin, and at the University of Heidelberg. Lilly Lindquist Arndt was the first woman to be president of the

American Association of Teachers of French. In this capacity she made an enviable record, and later became president of the National Federation of Modern Language Teachers Associations, again the first woman to be so honored. She is the author of textbooks in French; she pioneered in the field of general language and wrote one of the first texts in the field, a revision of which continues to have widespread use.

Lilly Lindquist Arndt was honored by the French government in 1936 when she was made an Officier d'Académie because of her interest in, and promotion of, French culture. She was one of the founders, and is now an honorary member of the Jenny Lind Club of Detroit, and a member of Delta Kappa Gamma, national honor society for women in education.

World-traveler, linguist, educator, Mrs. Arndt inspired affection wherever she went. Through her friendliness to all peoples, and her loyalty to the basic cultures, she has made an outstanding contribution to her chosen profession.

Winfred A. Beardsley

Winfred Atwood Beardsley was born in Waterbury, Connecticut in 1889. He received his secondary education at Taft School, Waterbury, Connecticut, and was granted the A.B. degree in 1911 from Yale University, where he was elected to Phi Beta Kappa. Six years later, Columbia University awarded him the degree of Doctor of Philosophy.

During the first World War Dr. Beardsley served as interpreter for the United States Army. After his return to the United States and teaching assignments at Yale and

the University of Minnesota, he assumed a post at Goucher College, Baltimore, Md., from which he retired thirty years later as Professor and Chairman of the Modern Language Department. Georgetown College, however, soon called him from his retirement to serve as Professor of Ancient and Modern Languages and Head of the Language Department at Lexington, Kentucky, where he spent nine more productive years and was voted the most popular professor of 1958.

Dr. Beardsley was a prolific writer in his field, having authored four textbooks and more than 250 professional articles. In addition, he was a feature writer for the *Baltimore Sun* for many years, contributing his views on international political questions in countries using the Romance languages.

During the second World War, Dr. Beardsley was chief of the Western European Section of Foreign Broadcast In-

telligence in the Office of War Information. Because of his vast knowledge of Europe, gained during 12 tours of the continent, he was called upon to teach at the American University in Florence in 1945.

Professor Beardsley was elected president of the National Federation of Modern Language Teachers Associations in 1928 and national president of the American Association of Teachers of Spanish and Portuguese in 1933.

Julio del Toro

The fifteenth (1946-1948) and twenty-first (1959) president of the National Federation of Modern Language Teachers Associations has devoted more than a quarter of a century to guiding and furthering the study of the modern foreign languages in the United States. An ebullient and beloved teacher (A.B., 1913; A.M., 1914; D.Litt., 1940), Dr. del Toro became chairman of the Department of Spanish and Portuguese of the University of Wisconsin in Milwaukee in 1957. Prior to that he taught for a number of years at Washington College in Maryland, his alma mater, and for a score of years at the University of Michigan.

At Wisconsin-Milwaukee Julio del Toro continues to play a leading role in the modern language affairs of the Central States and the nation. The Central States honored him by electing him twice president of the Modern Language Teachers Association of the Central West and South (1933, 1936), and by electing him secretary over and again

since 1938. The well-nigh life-long secretary of the MLTACWS also edited the pages of the *Modern Language Journal* for more years (1948-1954) than any other editor in its history, and he continues to the present as its Review and Survey Editor of Spanish and Portuguese. Dr. del Toro is a past president of the AASTP which he represented on the National Commission of Cooperative Planning. He authored the section of the Commission's *Report* dealing with foreign languages. He has published a number of significant articles in professional journals and has translated several books from Spanish into English and from English into Spanish.

In recognition of Dr. del Toro's devotion to scholarship and to the profession, he was first elected secretary and then chairman of the Language and Literature Division of the Michigan Academy, and the Cuban Academy of History and the Instituto Internacional de Literatura Iberoamericana have made him a corresponding member.

Emile B. de Sauzé

Dr. Emile B. de Sauzé is the founder of the nationally known Cleveland Plan for the teaching of foreign languages. After receiving his early training at the College de Montmorillon, France, Emile de Sauzé attended the University of Poitiers, from which he was graduated in 1900. St. Joseph's College (Phila.) awarded him an M.A. in 1907, and a Ph.D. in 1908. Two years prior to that, he had become chairman of the Department of French at Temple University, where he served for a decade. Dr. de Sauzé was professor of French at the University of Pennsylvania when the Cleveland Public School System called him in 1918 to direct its newly envisaged foreign language program, which was destined to win wide acclaim in the United States and to become the subject of studies at the University of Montpellier (France), New York University (New York), and Queensland University (Australia).

At Cleveland Dr. de Sauzé promptly joined the faculty of Western Reserve University. As director of its Schools of French and Spanish, he trained hundreds of teachers in the latest techniques of modern language instruction. He

retired from the several posts as director and professor emeritus in 1949.

In the summer of 1951 Dr. de Sauzé was visiting professor of French at Laval University which awarded him an honorary Doctor of Letters in recognition of his many achievements in the field of modern language instruction.

During his many years of activity Dr. de Sauzé published scores of articles and some fifteen books. His last one, *Nouveau Cours Pratique*, had the distinction of being selected by the United Nations as the official text for the teaching of French. From 1918 to 1951 Dr. de Sauzé was also the General Editor of the Modern Language Series of the John C. Winston Co.

Dr. de Sauzé is a past president of the American Association of Teachers of French (1925) and of the National Federation of Modern Language Teachers Associations (1933). He is an honorary member of the American Association of Teachers of French and of the Société de Professeurs Français en Amérique and is widely revered by students, colleagues, and friends.

Henry Grattan Doyle

Genial Dr. Henry Grattan Doyle retired on August 31, 1957 as Dean of Columbian College and Professor of Romance Languages at the George Washington University after 41 years of outstanding service to his school and the profession. He is a graduate of Harvard College, receiving his A.B. in 1911 and A.M. in 1912, and taught there

for three years before coming to Washington in 1916. He has received honorary degrees from Middlebury College (Litt.D.) and The George Washington University (LL.D.).

Long a student of Hispanic culture and of Inter-American affairs, he has been decorated by Ecuador and has also been for many years an honorary member of the faculty

of the National University of Mexico and of the National University of Colombia. For six years, as "Current History Associate," Dr. Doyle wrote the monthly report on events in South America for the *Current History Magazine* when it was published by the *New York Times*, and for two years he edited the *Pan American Magazine*. In addition he served with distinction as managing editor of the *Modern Language Journal* and as editor of *Hispania*. He has published numerous articles on Spanish and Spanish American literature. He has collaborated on two textbooks, was the editor-in-chief of *A Handbook for the Teaching of Spanish and Portuguese*, and is the author (with Francisco Aguilera) of *New-World Spanish* on RCA Victor Records.

From 1939 to 1950 Dean Doyle was chairman of the Commission on Trends in Education of the Modern Language Association of America and from 1950 to 1953 he was a member of its executive council. Some of the most significant studies on trends in modern language teaching were completed under his direction.

Dr. Doyle is a past president of the American Association of Teachers of Spanish and Portuguese, of the Middle States Association of Modern Language Teachers, of the American Public Relations Association, of the Eastern Association of College Deans, of Pi Delta Epsilon (national honorary collegiate journalism fraternity), of the Middle States Association of Colleges and Secondary Schools, of the Cosmos Club, and of the Literary Society in Washington. He is a former secretary of the American Council

of Education, and is now secretary-treasurer of the National Federation of Modern Language Teachers Associations and its chronicleur par excellence. Extra-curricularly he is president of the Hospital Council of the National Capital Area, Inc., an organization of 18 community hospitals in the District of Columbia and nearby Maryland and Virginia. A member of the Board of Trustees of Garfield Memorial Hospital for many years, he is also serving as chairman of the Nursing School Committee of the new Washington Hospital Center, opened in March, 1958.

What is more, Dean Doyle is a member of the advisory board of the *Handbook of Latin American Studies*, published annually by the Hispania Foundation of the Library of Congress, honorary president of the Hispanic Society of America, president of the U. S.-Argentine Society in the U. S. A., and an advisory editor of *The Americas*. He has traveled extensively in Latin America, visiting American-sponsored binational schools throughout the hemisphere as chairman of the Sub-Committee on Grants to Binational Schools of the Inter-American Schools Service of the American Council on Education. He has also served on the Advisory Committee of the Washington International Center.

As Higher Education Specialist, Technical Resources Staff, Education Division, International Cooperation Administration in Washington, Dr. Doyle continues his untiring service in the interest of international understanding.

Stephen A. Freeman

Stephen Albert Freeman, the amiable vice president of Middlebury College and director of its language schools of international repute, is a native of Cambridge, Mass. (May 9, 1898). He entered Harvard in 1915, after five years of study at the Cambridge Latin School. Here he received his B.A. (1920), M.A. (1921), and Ph.D. (1923), after taking some time out. During the interlude he served as ensign and lieutenant junior grade in the Air Force of the U. S. Navy, instructing flyers and flying submarine patrol convoys, and to pursue advanced studies at the Universities of Lyon and Paris.

From Harvard, young Dr. Freeman went to Brown University (1923-1925). A call to Middlebury College followed soon after. Before long the new professor of French and Head of the Department of French was made Dean of Middlebury's French School. Elevated to the vice presidency of Middlebury College in 1942, an office which he still fills with distinction, Dr. Freeman further enlarged the scope of his contributions to the study of the modern languages and literatures, when he assumed in 1946 the post of director of all of Middlebury's language schools, including the graduate schools in France, Spain, and Germany.

During the second World War and immediately after, Dr. Freeman served as a colonel in military intelligence, U. S. Army Reserve. He was chief of the Army's Liberal Arts Section and head of the Modern Languages Branch, Biarritz-American University, Information and Education Division. For his untiring contributions to French American cultural relations, France made him a Chevalier of its Legion of Honor. The American Association of Teachers of French elected him president in 1940, and the National Federation of Modern Language Teachers Associations chose him to head its endeavors in 1948, and again in 1954. At present Dr. Freeman is president of the Federation of French Alliances in the U. S. and evaluator in chief of the NDEA summer institutes, sponsored by the U. S. Office of Education.

Dr. Freeman has contributed widely to the educational journals in his field and to magazines at large. His particular literary interests have been in the field of French Romanticism, but he will be long remembered for his untiring efforts to expand the horizons of the modern language teachers of the New World.

Charles W. French

Charles W. French was born in Boston on March 28, 1877. After graduation from Boston University in 1902, he continued his studies at the Alliance Française and the Sorbonne. Nearly a score of years of inspired teaching in some of the most distinguished preparatory schools fol-

lowed from 1906 to 1911, as master in, and later the head of, the French Department at Phillips Andover Academy, and from 1911 to 1921 as master and head of the Department of Modern Foreign Languages at the Boston English High School. In 1921 Professor French was called to head

the French Department in the Boston University College of Business Administration, a post he filled until his retirement in 1944.

The intervening years were crowded with professional activity. Having served the College Entrance Examination Board as one of its readers, and as an assistant chief-reader, he was appointed in 1920 to its Committee on Examinations in French. Six years later he was made chairman of a Modern Language Committee on Revisions. Other honors now came to Professor French in rapid succession. He was made editor in chief of the Lafayette French Series, published by the Johnson Publishing Co. in Richmond, Virginia. He was elected and re-elected president of the New England Modern Language Association and then called upon to serve as secretary and president of the National Federation of Modern Language Teachers Associations. In 1929 the National Federation elected Professor

French a delegate to the International Convention of the World Federation of Education held in Geneva. Thereafter he represented North America at the annual meetings of the International Federation of Teaching of Modern Languages held in Paris (1933), Brussels (1935), and Liège (1939).

Under the auspices of the Boston Summer Session he organized in 1911, a motor tour, which came to be known as the "Classroom on Wheels" for teachers and students of French. In recognition of these contributions to international understanding, Professor French was awarded the decoration of an Officier d'Académie and made Chevalier of the Legion of Honor in 1949.

Professor French was the oldest member of the executive committee of the Federation at the time of his death in the spring of 1959.

Charles H. Handschin

The history and the evolution of modern language study in America are inextricably linked with the name of Charles H. Handschin. The dean of the National Modern Language Award winners was born on July 8, 1873. In 1897 Baldwin-Wallace appointed its outstanding new alumnus, Charles Hart Handschin, an instructor in German and English. From Baldwin-Wallace he went on to graduate study at the Universities of Chicago, Berlin, Munich, and Wisconsin where he received his Ph.D. in 1902. After three years of teaching at the University of Wisconsin, Dr. Handschin was called to Miami University (Oxford, Ohio) as professor of German. In 1928 he assumed there the added task of Executive Officer of Graduate Studies in German.

In 1913 he published his first volume on the *Teaching of Modern Languages*, and a survey of the *Facilities for*

Graduate Instruction in Modern Languages in the United States. Ten years later his survey of *Methods of Teaching Modern Languages* appeared. Dr. Handschin's *Introduction to German Civilization* was copyrighted in 1937 and his study on *Modern Language Teaching* was brought up to date in 1940. In recognition of the former, the Schiller Akademie elected him an honorary member.

Dr. Handschin's role in the early history of the National Federation of Modern Language Teachers Associations is recorded reminiscently in the 1941 Jubilee issue of the *Modern Language Journal*. He was secretary of the Federation from 1919 to 1926, president from 1932 to 1934 and business manager of *The Journal* from 1926 to 1930. Still busily at work, Dr. Handschin is at present completing a comprehensive book on personal and place names to be titled *What's in a Name?*

Theodore Huebener

Born and bred in New York City, Theodore Huebener, received his A.B. from the College of the City of New York (1918). Columbia University awarded him an M.A. in 1922, and Yale a Ph.D. soon thereafter.

Dr. Huebener entered upon his professional career as a teacher in the grades. Later he taught French, German, Latin, and Spanish in junior and senior high schools. In 1930 he became department chairman, and in 1933 the principal of W. C. Bryant Summer High School. His appointment as Assistant Director of Foreign Languages followed in 1935. As Director of Foreign Languages Dr. Huebener now leads an instructional division which enrolls 150,000 students in 212 schools taught by 1081 teachers.

The metropolitan New York leader in modern language instruction has lectured widely. He is the author or co-author of 21 textbooks and a frequent contributor to pro-

fessional journals. At the invitation of the several governments he made surveys of foreign language teaching in France, Switzerland, Germany, Italy, and London in 1936-1937. In 1950 and 1951 he served as Consultant in Education for the State Department program in Germany and directed the teaching of English in the Information Centers which were organized abroad. In the ensuing years Dr. Huebener extended his travels and surveys, as the guest of the Foreign Offices of several governments, including Israel. In 1957 he surveyed the schools of Puerto Rico and visited South America, and during the summer of 1959 he visited Russia as well.

On April 10, 1959 over 600 colleagues and friends honored Dr. Huebener on the occasion of his fortieth year of service as a teacher and leader in the study of languages in the United States.

Marjorie C. Johnston

Marjorie Cecil Johnston is a native of Missouri who received all of her academic training in Texas (B.A., University of Texas, 1927; M.A., 1931, Ph.D., 1939). For ten years

(1927-1937) she taught in the public schools of her adopted state. After a year as a Rockefeller fellow she joined the faculty of Stephens College in 1940, and in 1942 she was

appointed to the staff of the Graduate School of the U. S. Department of Agriculture. In 1946 she became professor of Spanish and director of the Department of Languages of the American Institute of Foreign Trade.

In 1950 she was called to the U. S. Office of Education, for which she had been a consultant in the teaching of Spanish for four years, to fill the post of Specialist in Comparative Education. In 1956 Dr. Johnston was designated a Specialist for Foreign Languages in the Division of State and Local School Systems, and, with the passage of the National Defense Education Act of 1958, she began work on Title III, which provides assistance through State educational agencies for strengthening instruction in science, mathematics, and modern foreign languages in elementary

and secondary schools.

Based on her wide experience in teaching from the elementary grades to the graduate level, her scholarly contributions have made a broad impact. Her most recent publications, issued as Government bulletins, are *Education in Mexico*, *Modern Foreign Languages in the High School*, and *Foreign Language Laboratories in Schools and Colleges*.

Loved and respected by her Spanish colleagues as associate editor of *Hispania*, she was elected president of the American Association of Teachers of Spanish in 1951. Since then Dr. Marjorie Johnston has come to be known as a sympathetic link between official Washington and her fellow teachers in the field and a circumspect guide along the new highways and byways of language learning.

Hayward Keniston

Crowning a distinguished career, Dr. Keniston has recently entered upon the Andrew Mellon Professorship in Romance Languages at the University of Pittsburgh in his seventy-sixth year.

Hayward Keniston was born on July 5, 1883 in Somerville, Mass. He received his preparatory training at the Somerville Latin School and his advanced training at Harvard (B.A., 1904; M.A., 1910; Ph.D., 1911). Successive teaching assignments took him from the Hotchkiss School and Colby College to Harvard, Cornell, Chicago, Michigan and Duke. At Cornell the eminent professor of Romance Languages also served as dean of the Graduate School from 1923-1925. At the University of Michigan he was dean of the College of Literature from 1940 to 1953. Upon his retirement from the latter post, the University of Pennsylvania invited Dr. Keniston to conduct a survey of its educational facilities, after which he accepted the present collateral assignment of Consultant to the Chancellor of the University of Pittsburgh.

In addition to scores of articles on Spanish language and literature, Italian literature, the humanities, modern language teaching, higher education, and university administration, Dr. Keniston has written numerous books. A few are: *Las Treinta de Juan Boscan*, 1911; *Dante Tradition in the Fourteenth and Fifteenth Centuries*, 1915; *Garcilaso de Vega*, 1922; *A Spanish Idiom List . . .*, 1929; *A Spanish Syntax List . . .*, 1937; and a *Syntax of Castilian Prose*, 1937.

Bayard Q. Morgan

As early as 1938 Bayard Quincy Morgan pleaded for the re-introduction of languages in the elementary schools. Twenty-one years later, thanks to the National Defense Education Act, he is preparing to retrain elementary and secondary school teachers for that task, as associate director of Stanford's singular NDEA Summer Language Institute to be held in Bonn (Germany) in 1960.

The indefatigable Bayard Q. Morgan was born on April 5, 1883 in Dorchester, Mass. Trinity College (Conn.) awarded him a B.A. in 1904, and the University of Leipzig a Ph.D. in 1907. From 1907 to 1925 he served in all ranks from instructor to professor at the University of Wisconsin. In 1925 he became professor at Stanford University and

In 1918 Dr. Keniston lent his services to the Italian Ministry of Propaganda and served as assistant to the Military Attaché, American Embassy in Rome. In 1942 the American Government appointed him Cultural Attaché to the American Embassy in Buenos Aires for a two year term.

Sought after by many journals, Dr. Keniston served for a number of years on the editorial boards of the *Publications of the Modern Language Association of America*, *Hispania*, *The Hispanic Review*, and the *Nueva Revista de Filología Hispánica*.

Many honors and awards have come to Dr. Keniston over the years, among them the Hispanic Society fellowship (1911-1912), the Sheldon fellowship (1912-1913) and the Guggenheim fellowship (1954-1956), the coveted prize of the Dante Society, the Medal of the Carnegie Foundation for the Advancement of Teaching, and the Medal in Arts and Letters of the Hispanic Society. Moreover, Dr. Keniston is a member of Phi Beta Kappa (Harvard) and Phi Kappa Phi (Michigan), the American Academy of Arts and Sciences (Boston), the American Philological Society (Philadelphia), and a corresponding member of the Royal Spanish Academy, and the Royal Academy of History in Madrid. In recognition of these achievements the Linguistic Society of America elected him its president in 1948 and the Modern Language Association to its presidency in 1953.

chairman of the Department of Germanic Languages, which he raised to a high level of repute.

During World War I Dr. Bayard Q. Morgan was a member of the Division of Military Intelligence. After the conflict, from 1925 to 1930, he took on the task of managing editor of the *Modern Language Journal*, but his scholarly output continued undiminished. His first book, published in 1912, was a volume on *Nature in Middle High German Lyrics*. Four years later appeared his tome on *German Syntax*. His monumental *Bibliography of German Literature in English Translation*, without which the study of English-German literary relations no longer seems possible, was completed in 1922 and revised and greatly enlarged

in 1938. Equally basic are Dr. Morgan's two contributions to the modern study of German: the *German Frequency Word Book* (1928) and the *Minimum Standard German Vocabulary* (1935).

Dr. Morgan's compilation on *The German Mind* (1928), his book on *Carl Schurz* (1939), his *Neues Deutsches Lieder-*

buch (1931), his many textbooks, and his contributions to pedagogical and scholarly journals, moreover, attest to his encompassing efforts in behalf of international understanding. The honors that have come to him have, therefore, been many and well-deserved.

Stephen L. Pitcher

Stephen L. Pitcher has served the National Federation of Modern Language Associations long and faithfully. He was born in Janesville, Wisconsin, August 19, 1885 and received his B.A. from Beloit College in 1906. His graduate studies took him to the Universities of Chicago, Berlin, and to Washington University (M.A., 1926). In 1906 the promising young scholar was appointed principal of Oconto Falls High School (Wisconsin) and in the following year principal of Marengo High School (Illinois). After twenty years at Soldan High School, Mr. Pitcher became supervisor of foreign languages in the St. Louis Public Schools, a post which he held until 1942. In his position as supervisor, he pioneered the introduction of foreign languages in the elementary schools of the city and he has conducted since its inception the department of the *Modern Language Journal* devoted to foreign languages in the elementary schools, as well as a similar department in *Hispania* from 1952 to 1956. From 1942 to 1955, Mr. Pitcher served as principal of the Clinton-Peabody Schools in St. Louis. During those years he took time out from his heavy duties to serve as lecturer on the faculty of St. Louis University (1943-1947).

Mr. Pitcher was a member of a regional committee of the historic Modern Foreign Language Study from 1924 to 1926. During World War II he not only served as chairman of the National Federation's Committee on the Place of the Modern Foreign Languages in American Education, but also directed a nation-wide series of regional conferences on the teaching of Spanish and Portuguese. The results were published in an impressive pamphlet, compiled

by Mr. Pitcher, "The Teaching of Spanish and Portuguese: A Report on a Series of Regional Conferences, Sponsored by The National Education Association with the Cooperation of the Office of Inter-American Affairs." This was but one of Mr. Pitcher's war-time activities. He also participated in a survey of language classes in the ASTP and contributed a section on the post-war implications of the ASTP for elementary and secondary-school teaching of modern foreign languages to the second edition of the Survey Report published by the MLA in 1944.

From 1938 to 1944 Mr. Pitcher served as president of the National Federation of Modern Language Teachers Associations. During 1945 and 1946 he shouldered the burdens of the office of secretary-treasurer of the Federation and, in 1947, he took charge of the business affairs of the *Journal*, which he continues to manage with dedication and circumspection.

Mr. Pitcher's Spanish colleagues honored him in 1942 by electing him to the presidency of AATSP (1942-1944); and from 1944 to 1956 he was associate editor of *Hispania*. Other distinctions which came to Mr. Pitcher along the way of his exemplary career include the presidency of the Modern Language Association of Missouri (1930), and the presidency of the Modern Language Teachers Association of the Central West and South (1939).

Stephen Pitcher is a member of Kappa Delta Pi and Sigma Delta Pi, and a past contributing editor of the Macmillan German Series and the Macmillan Spanish Series.

James B. Tharp

Widely known for his contributions to the teaching of foreign languages, Dr. James B. Tharp was twice decorated for his efforts to foster a better understanding among nations. The French Ministry of Education made him an Officier d'Académie and the Government of Haiti appointed him a Commandeur de l'Ordre National Honneur et Mérite.

Born in Frankton, Indiana, James B. Tharp received the bachelor's degree from Indiana University (1921) and the master's and doctor's degrees (1924, 1928) at the University of Illinois. After seven years as a grade and high school teacher in Indiana, and seven more as an assistant and associate in the Romance Languages Department at Illinois, Dr. Tharp served on the Ohio State University faculty with distinction from 1929 to 1958, a full professor since 1942. He was a visiting professor at the Ecole Française, Middlebury College, Vermont, and at Vanderbilt University, Nashville, Tennessee. During World War II Dr. Tharp was director of the Columbus Center of Inter-

American Affairs, a cooperative educational program conducted by Ohio State University and the U. S. Government.

Dr. Tharp served his profession loyally and well as secretary-treasurer of the American Association of Teachers of French from 1933 to 1942 and as assistant managing editor of the *Modern Language Journal* from 1934 to 1943. For fourteen years (1936-1950) he was a member of the committee on modern languages of the American Council of Education, and for ten years (1942-1952) he guided the activities of the Central States Modern Language Teachers Association as secretary-treasurer.

Dr. Tharp is the author of a score of articles and of several books related to the subject of language teaching. He is the author or co-author of seven language texts. With Professor Lundeborg he created the Lundeborg-Tharp Audition Test in French, German and Spanish. At present, Dr. Tharp is Director of the Winter Quarter of Mexico City College, Mexico.

Charles E. Young

A native of Boston (July 23, 1878), Charles E. Young was prepared for college in Boston's public schools. He was graduated from Harvard, *magna cum laude*, in 1902, and was awarded the degrees of M.A. and Ph.D. by the University of Wisconsin in 1908 and 1912, respectively. Years of apprenticeship at various secondary schools, at Vanderbilt University (1909-1910), and at the University of Wisconsin (1910-1911) followed. In 1911 Beloit College invited him to chair its Department of Romance Languages. From 1918 to 1928 Dr. Young served at the State University of Iowa as associate professor and professor of Romance Languages, twice as acting chairman of the department.

In 1928 he accepted a call to the Milwaukee division of the University of Wisconsin, where he spent twenty years crowded with professional activities. Six years after his retirement as professor emeritus of French, Dr. Young returned to the classroom of the Milwaukee School of Engineering, where, by virtue of his biblical strength and

wisdom, he continues to hold the post of Professor of English.

An honorary member of Phi Beta Kappa (Beloit, 1916), Dr. Young was president of the Iowa chapter in 1927. He also served as president of the Wisconsin Modern Language Teachers Association and of the Modern Language Teachers Association of Iowa, as well as vice president and president of the Modern Language Teachers Association of the Central West and South. For nine years (1923-1932) he was secretary of the National Federation of Modern Language Teachers Associations and a leading member of its executive committee.

While at the University of Iowa, Dr. Young was an associate editor of the *Philological Quarterly*. He has contributed widely to professional journals, and is author or co-author of a dozen texts. His latest books are: *An Introduction to French* (with R. F. Roeming) and *Practical English: An Introduction to Composition* (with E. F. Symonik).

Ernest H. Wilkins

Dr. Ernest Hatch Wilkins' career stands as a towering beacon in American higher education. A graduate of Amherst (B.A., 1900; M.A., 1903) and of Harvard (Ph.D., 1910), the eminent president emeritus of Oberlin College taught at Amherst and at Harvard in the Department of Romance Languages from 1900 to 1912. In 1912 he was called to the University of Chicago. Here he was rapidly advanced to full rank (1916) and elevated to the deanship of the College of Arts, Literature, and Science (1923). In 1927 he assumed the presidency of Oberlin College, bearing out the wisdom of the Amherst College faculty who had meanwhile (1920) bestowed upon him the honorary degree of Doctor of Letters. Other honors followed in rapid succession. In 1928 the University of Chicago, Western Reserve University and Beloit College conferred upon him the LL.D., to which Oberlin (1947) added the L.H.D. (1947) and Tufts the Litt.D. (1955).

In the years that intervened learned societies at home and abroad paid tribute to Dr. Wilkins' leadership. The Academia Della Crusca, of Renaissance fame, and the

venerable Arcadia elected him a corresponding member. He served as president of the American College Association in 1931 and was elected to the presidency of the Modern Language Association in 1946. He headed the Dante Society of America from 1954 to 1958, and has filled the presidency of the Medieval Academy since 1957.

Dr. Wilkins' contributions to scholarship are many and enduring. Among them are: *Dante—Poet and Apostle*; *The Trees of the Genealogia Deorum*; *The University of Chicago MS of the Genealogia Deorum*; *The Making of the Canzoniere and Other Petrarchan Studies*; *A History of Italian Literature*; *Studies in the Life and Works of Petrarch*; *Petrarch at Vaucluse*; *Petrarch's Eight Years in Milan*; *The Invention of the Sonnet and Other Studies in Italian Literature*; *Petrarch's Later Years*; *Concordance to the Latin Works of Dante* (with E. K. Rand).

Dr. Wilkins was born September 14, 1880 and reared in Newton Center, Mass., and he resides there today, directing the preparation of a new concordance of Dante's *Divine Comedy*.

Edwin H. Zeydel

Edwin Hermann Zeydel was born on December 31, 1893, as son of the editor of the *New Yorker Staats-Zeitung*. He graduated, *summa cum laude*, from Columbia in 1914, earned his M.A. at Cornell the following year, and his Ph.D. from his alma mater in 1918. From 1916 to 1918 he was an instructor in German at the University of Minnesota and from 1918 to 1923 he was chief translator for the Carnegie Endowment for International Peace. Attached to the Department of State during a portion of that time, he rendered the Covenant of the League of Nations into English.

In 1923 Indiana University appointed Dr. Zeydel an assistant professor, and in 1926 he was called to the University of Cincinnati to head its Department of German. Prior to his coming to Cincinnati, Dr. Zeydel had already

published four books: *The German Theater in New York City* (1915), *The Holy Roman Empire in German Literature* (1928), an *Elementary German Reader* (1955), and a *Second German Reader* (1956). At Cincinnati the remarkable pace of his publications continued. In 1927 he completed a *First Course in Written and Spoken German*. Then followed *Ludwig Tieck and England* (1931) and *Ludwig Tieck the German Romanticist* (1935), which were to establish him as one of the principal Tieck scholars in the world. A series of translations that ensued established him as a leading interpreter of German literature in America: *Sebastian Brant's Ship of Fools* (1947), *The Tristan and Isolde of Gottfried von Straßburg* (1948); (in collaboration) *The Parzival of Wolfram von Eschenbach*, *Poems of Waller von der Vogel-*

weide (1952), *The Gregorius of Hartman von der Aue* (1955); *Goethe the Lyrist* (1955); *Poems of Goethe* (1957); and *Ruodlieb* (1959).

In addition to having written over 30 books, Dr. Zeydel is the author of several hundred articles and reviews. Still he has found time to serve as assistant managing editor (1935-1938) and as managing editor (1938-1943) of

the *Modern Language Journal*, and as managing editor of the *German Quarterly* (1945-1952). He has contributed to the National Dictionary of American Biography and continues to lend the experience of his dignified leadership to many learned bodies and professional societies.

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* * *

Italian Studies

Middlebury College has announced the establishment of a Graduate School of Italian at the University of Florence. A limited and carefully selected group of graduate students will be admitted to the Middlebury Graduate School in Italy. All candidates are required to spend a preliminary summer at the Italian Summer School at Middlebury, where they will be given special guidance and preparation for their year of study in Italy. The students definitely admitted to the program will arrive in Italy early in October 1960. They will attend an orientation program during the second half of October. They will spend the academic year from November to June on a coordinated program of Italian linguistics, phonetics, literature, history, institutions and culture. They will study in the various faculties of the Italian university, or in specially arranged graduate courses taught by professors from these faculties. They will work under the close guidance and supervision of a resident Director of Studies, appointed by and representing Middlebury College. At the close of the year, final examinations are administered under his supervision, and the successful candidates receive the Middlebury College Master of Arts degree, in addition to any certificates or diplomas which they may be able to earn at the Italian university.

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Middle and East European Studies

The Institute of Middle and East European Studies at Alliance College recently inaugurated a Tri-State Seminar in Middle and East European Studies to which delegates from all colleges in Western New York, Pennsylvania and Eastern Ohio were invited.

* * *

The Imperfect in Elementary Textbooks of Romance Languages

THE use of the imperfect or past descriptive presents a most difficult problem in teaching Romance syntax to beginners. Although our elementary books all show that their authors have devoted careful thought to the matter, some statements of it may be more easily understood than others; almost all have features that others might well imitate. In this article many of them are analyzed in order to point out the imperfections and values of each version.*

Twenty-six French, thirteen Spanish, one Portuguese and three Italian elementary grammars have been examined to this end. All these texts have been published or re-issued since 1942, most of them since 1950. They range through all methods and are meant primarily for college students. A list is appended to this article. The number assigned there to each book is used throughout this article in referring to it.

"The imperfect is a past tense." All texts say so, and they should not neglect to do so, for the meaning of "imperfect," except as the name of the tense, contains no semantic element that cannot be applied to the present or the future, as elementary books on Russian apply the term "imperfective." All the grammars do include in their rule on the imperfect an explanation of the function of the tense that gave rise to the name, "imperfect." Only five of the books (6, 7, 9, 13, 31), however, attempt to explain etymologically the word itself. One (6) says that it means "not defined." The other four say "in-complete" or "the imperfect (literally in-complete) tense."

The books under consideration use three types of terms to describe the more dynamic aspects of the tense: those expressing the ideas of "continuation" or "incompletion," and "progression." No author is content with only one of these types; many use all three.

To express the concept of incompletion the

authors use the words *incomplete* (1, 7, 9, 13, 19, 23, 27, 29, 31, 33, 34), *incompleted* (7, 26), *not completed* (33, 37, 42), *unfinished* (7, 28, 33), and *unstopped* (28). A number of them, often without using any single word to express this idea, treat it by speaking of the lack of time limits on imperfect action. "Without indication as to when it began or stopped" (29) is one way of expressing it (cf. also 5, 6, 7, 8, 13, 19, 22, 26, 28, 29, 33, 34, 35, 36, 38, 40, 42). Some (28, 35, 36) speak only of the unfixed end. Still, forty per cent of the books do not refer to the idea of incompletion at all. Undoubtedly an important factor which has turned many authors away from the use of this term is the possibility that students will infer the negation of the idea of past-ness. The authors cited above as using the words "incomplete," "not completed," "unfinished," and "unstopped" tried to avoid this misapprehension. The concept should not be discarded too lightly, as it has the important advantage of bringing out the contrast between the imperfect and preterite functions (in discussing the preterite, the word *complete* usually appears). Several of the texts (7, 13, 31, 33, 34, 36) use the word *indefinite* in their discussions. The avoidance of the term in French books is understandable, because of the possibilities of confusion with the past indefinite. But it is surprising that in Spanish and Italian books, where there is not the same deterrent, the word does not appear more frequently.

To express the idea of continuation, a number of authors prefer the present participle *continuing* (7, 11, 27, 30, 32, 35, 36, 44) to the past participles *continued* (5, 7, 8, 20, 32), *extended* (23) and *prolonged* (40). All these

* This paper does not deal at all with uses of the imperfect expressing the time ideas contained in these English sentences: "He has been there for three days." "He had just left." Nor does it treat any of the Romance periphrastic forms.

verb forms may be supplemented by, or rejected in favor of, the adjective *continuous* or the adverb *continuously* (2, 20, 22, 24, 43) or some noun (2, 19, 40, 44). One may avoid all these Latin terms and say that the imperfect "lets things run" (28). The principal objection to the use of the concept of continuation in defining the uses of the imperfect is that the idea is not entirely separated from that of duration. If one says, "Henry II of England reigned from 1154 to 1189," a student may well point out that the act of reigning continued, that is, it was not broken up. Most authors guard against this contingency by combining explanations of continuation and incompleteness (11, 25 and 35 are exceptions). The main advantage in using terms of continuation rather than those of incompleteness is that, with them, it is probably easier for the student to grasp the "past"-ness of the imperfect. However, even by using terms of continuation the danger of confusion with the present tense is not altogether obviated, and the choice of the word *continued* is to be explained, as against *continuing*, as an effort to avoid this danger. But the present participle, *continuing*, has the advantage of emphasizing the very idea of continuation contained in the stem of the word.

All the grammars show, at least by their examples, the relationship between the Romance imperfect and the English past progressive, but forty per cent do not mention the fact that the occurrence of an English past progressive is a safe guide for using the imperfect in a Romance tongue.

Many of the authors present the concept of progression in their general explanations. The favorite term is *in progress* (4, 6, 7, 9, 10, 13, 27, 32, 33, 37, 41, 42, 43); *progressive* also occurs (24) and *in process* (33). Another favorite is *going on* (1, 5, 14, 16, 17, 22, 29, 32, 33, 38, 42). Curiously, the expression in this form of presenting the idea of progression occurs to the exclusion of *go on* (as in "it went on and on") which gives the idea of indefinite continuation very well. A definition in terms of progression has as its most outstanding advantage the combination of the ideas of incompleteness and continuation. The greatest disadvantage is that such terms may lead the student to identify the English past progressive with the imperfect.

Furthermore, in most contexts such terms imply an intention of advancing toward a goal, and since intentions of this nature are not implicit in the tense, the terms are not absolutely exact. *In progress* has less of this disadvantage than do words like *progressive* and *progressing*.

A number of grammars mention, as a special case of the imperfect, its use in speaking of an event "that was happening when something else (a) happened or (b) was happening." As indicated by the letters "a" (happened) and "b" (was happening), there are really two cases here. Three textbooks (2, 14, 42) describe Case "b" (was happening) as *simultaneous* action. It is not uncommon to neglect Case "b" (was happening) and to speak only of Case "a" (happened) which gives such an excellent opportunity for contrasting imperfect and preterite. The danger is that students become convinced that in a sentence containing a temporal clause in a past tense, the tense relations are fixed. Case "a" (happened) sometimes takes on a special character as illustrated in the example: "He was reading when the light went out." Since the act of reading was terminated by the lack of light, it becomes difficult to explain it as *continued* or *incomplete* action. Therefore three grammars (3, 18, 35) specify particularly that the imperfect is used for an *interrupted* action.

The concepts of incompleteness, continuation, and progression, as we have seen, may lead to confusions in the student's mind between the imperfect and the present or the preterite. The rule-maker therefore, to be exact, must qualify these concepts by certain restrictions. Many authors sacrifice complete exactness rather than run the danger of becoming still more obscure to the student by presenting the notion of relative past time. A number of texts, however, by referring to indefiniteness or lack of time limits attempt to be more exact with such statements as: Action is not completed "at the time referred to" (11), "at a moment or period under the speaker's consideration" (7), "at the time to which the speaker refers" (42), and "in the past that the speaker has in mind" (41).

In discussing various characteristics of the imperfect, particularly in treating the concept of continuation, the word *duration* crops up in a number of our books (2, 5, 12, 33, 34, 35, 36,

40, 42). In general the authors use proper restrictive phrases, such as *indefinite*, along with the word *duration*, but this is not true of all of them. With some of the others the sentence arrangement is such that it does not impress upon the student the absolute need of the qualifying terms. In other words, since *duration*, though it may be applied to the smallest fraction of time, suggests 'a long time' to most people, students are apt to gain the notion, by reading rules which use the word loosely, that actions covering a long time are *ipso facto* to be expressed in the imperfect. A source for this miscalculated use of the word *duration* is in Ramsey (40): "The imperfect is required, however, whenever the fact of duration is essential." Later grammarians are all acquainted with him, and the respect he commands is evidenced by the numerous reprintings of his grammar, including that of 1946, cited in this article.

All of the books mention the use of the imperfect to represent habitual action, almost always under a separate heading from that of incompleteness or continuation. Only one author welded the two usages together by speaking of "an act or condition prolonged either in itself or by successive repetition" (40). The terms employed in referring to habitual action are the adjectives: *habitual*, *customary*, and *repeated* (*recurrent* 31, 33, 41) or related nouns and adverbs. Many books (3, 7, 13, 14, 18, 31, 32, 33, 40, 42) use all three of these terms, many use two, six (20, 22, 25, 28, 38, 43) use only one. But three of these (20, 28, 38) also have 'used to'; four (2, 12, 19, 21) have none of the single words, only 'used to.' Almost two thirds of the texts add a reference to 'used to.' A number (1, 3, 17, 22, 28, 32, 33, 34, 36, 37, 42, 44) make use of 'would' of past habit; one (7) used 'kept—ing.' It is safer to qualify all these terms except 'used to' and 'kept' so as not to include the use of the preterite that might well occur in rendering "I saw him very often last year." The most dangerous of terms, however, is *repeated* because it does not have the implication of indefinite recurrence contained in *customary* and *habitual*. Many authors using *repeated* do not qualify it so as to make its use safe, but others do. Here are four examples of such restrictive additions:

- 1) The imperfect refers to "repeated acts not viewed as terminated" (28).
- 2) It deals with "what was always being repeated" (22).
- 3) It is "not used to express repeated action unless there is present the idea of habit or custom" (14).
- 4) It deals with "repeated past action if the duration is indefinite" (33).

The imperfect is not primarily a dynamic tense, as the terms discussed above imply. It is largely a static tense, and in one way or another all grammars take cognizance of the fact. Very often they use the words *descriptive*, *describe*, or *description*, but twelve of the authors (8, 9, 10, 11, 12, 15, 20, 24, 25, 28, 30, 41) do not do so. The use of the name *past descriptive* is, however, decreasing. Only one of the textbooks (37) uses it, though others (7, 19) may refer to it. Sometimes the authors say that the imperfect is a *background tense* (3, 7, 11, 18, 19, 23, 28, 34) or that it provides a *setting* (*scenery*) (6, 7, 13, 34, 38). Or they may say, taking the word in its etymological sense, that it deals with circumstances (5, 16, 24). Two (3, 18), in identical phraseology, refer to "accidental, accessory actions which embellish principal actions."

Very frequently it is said that the imperfect refers to a *condition* (1, 3, 6, 7, 10, 11, 14, 18, 20, 22, 26, 27, 29, 30, 32, 36, 38, 39, 40, 41, 43), *state* (1, 3, 5, 6, 7, 8, 9, 10, 11, 13, 16, 18, 19, 20, 24, 26, 27, 30, 31, 32, 33, 34, 35, 36, 37, 42, 43, 44), or *situation* (1, 16, 21, 33). The author may particularize *state of mind* (3, 6, 18, 27, 31, 38), *state of being* (8, 37), *mental state or condition* (10, 11, 13, 14, 30, 33, 42), or *physical condition or state* (10, 11, 14, 29). Insofar as such statements imply that verbs with meanings like *be*, *stay*, *believe*, *seem*, and *appear* cannot have preterite forms, they are dangerous. They should be, and frequently are, modified by restrictive statements.

Wisely, none of the authors dares, as do one or two authors of review grammars, to synthesize all his observations by saying that "the imperfect is the present in the past." Here are, however, two statements presenting an idea somewhat akin—a valuable idea if the students can be made to understand it:

- 1) "Actions or states may, however, be

imaginatively recreated, without implied reference to the present, and then viewed just as present activities are always viewed, as in progress" (13).

- 2) "The speaker transfers himself mentally to the past and views the action as taking place before him" (42).

Five of the authors (7, 24, 33, 35, 41) point out that the imperfect is used in indirect discourse after a governing verb in a past tense, if in direct discourse the present tense is used. If we were sure that our students understood what indirect discourse is, we might make greater use of this point.

There are certain semantic notions which, if applied to the past, are likely to be in contexts requiring verbs in the imperfect. Several mention time of day. At least one (7) mentions expressions of health, and 'was (were)' plus an adjective. Certain verbs showing mental activities are mentioned; here are the corresponding English words: 'believe' (7, 16, 42), 'can' (28, 42), 'feel' (42), 'hope' (16), 'know' (7, 26, 28), 'seem' (7), 'understand' (28), 'wish' (26, 42). The student is usually cautioned that these verbs may also be in the preterite. This type of suggestion is useful, and might well be extended and more widely adopted.

None of the authors is so unconventional as to say that the imperfect and preterite are only different *aspects* of the same tense. Still, perhaps because the study of Russian is becoming so common, the word *aspect* has penetrated into our grammars (24, 33). One has paraphrased the word thus: "way of looking at events" (28). Probably others will imitate these three. The matter of the usage of past tenses (I will not say 'aspects') lends itself rather well to schematic or graphic representation and certain of the books (7, 28, 38 for example) contain schemata, but they do not seem to appeal to teachers. Language teachers have specialized in this area of their predilection partly because they have a distaste for the

visual paraphernalia of mathematics and the sciences, and they do not like to use parallel devices in their own field. They should remember, however, that a very considerable number of their students have minds of a type that can seize concepts more easily when they are presented in this form and, therefore, as good pedagogues, they should conquer their distaste.

The treatment of the imperfect in the beginning grammars under consideration varies greatly in length. The shortest one among the authors reads thus: "The imperfect tense is used to express continuous or repeated action in the past" (25). This brief statement can certainly lead to misapprehensions, but I suspect that students using it do not do badly as compared with those who have studied elaborate explanations—and the elaborate treatments are the best, carefully thought out and well expressed. The students studying a simple statement must learn many of the facts by observation of examples. It would seem to be well to separate introduction of imperfect forms from full explanation of uses by many pages of prose so that the explanations may have some meaning to the student.*

The above analysis has presented in isolation the terms used by forty-three elementary grammars of Romance languages in discussing the imperfect. It is not proper that any synthesis of these isolated terms should be presented as attaining the pedagogic ideal. The explanation must vary with the audience addressed and the method of the book containing it. Every version should certainly endeavor to convey the fact that a speaker using the imperfect is dealing with the past, but is not otherwise interested in fixing the time limits of the phenomenon on which he is discoursing.

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* Cf. *Elementary French* (7), in which forms are presented in Lesson XIII, and explanations in Lesson XXIII.

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Notes on Irregular Italian Verbs

TO MANY beginning students in Italian the task of learning the large number of irregular verbs in the language is often a cause of discouragement. Probably because they wish to avoid the risk of such a negative reaction, some authors of Italian grammars have thought discretion to be the better part of pedagogy and have limited the presentation of irregular forms to a bare minimum. However, such streamlining by way of reduction may also have a harmful psychological effect. The student, if he is exposed to even relatively simple reading material, sooner or later becomes aware that he is not familiar with even the present indicative of a number of verbs of rather high frequency. Moreover, when he notices that there are over a hundred entries among the irregular verbs in the appendix he may well imagine that the language presents insurmountable difficulties; or else, he may lose confidence in a text that seems to be too sketchy.

There are of course grammars and reference texts which offer a considerable amount of material and active work in the irregular verbs, and in which an effort is made to indicate helpful patterns so that the student will not be discouraged by the complexity of the verb system. Joseph Louis Russo's *Present Day Italian* and Olga Ragusa's *Italian Verbs*, among others, indicate the eleven verbs that may be considered highly irregular (*essere, avere, andare, stare, dare, fare, dire, sapere, volere, dovere, potere*) and present the forms of *porre* as a pattern existing in all the tenses of the other irregular verbs. It is along these lines that further judicious streamlining may be attempted.

A definite advantage may be gained by abandoning the classification of irregular verbs according to conjugation and adopting instead one based upon the degree of irregularity. All of the irregular verbs could accordingly be divided into four major groups, numbered in the order of their complexity. Group I would contain only one type of irregularity, that

found in the *Perfect stem*. i.e., in the Past Absolute (the preterite or *passato remoto*) and the Past Participle. Most of the irregular verbs of Italian would be accounted for in this group of minimum irregularity, and if this were made clear to the student the first step will have been made in the direction of streamlining.

Another, and more radical step could be taken. There may be a definite advantage in delaying the use of the Past Absolute in *active* form, at least until near the end of the first year. This of course brings up a controversial point: the relative importance in the spoken language of the Past Absolute. The different tendencies of Northern and Southern Italians with respect to its use are well known. Migliorini, in his *Grammatica Italiana* (12th edition, p. 128) says of the divergent attitudes: "Gl'Italiani del Settentrione usano forse troppo parcamente del passato remoto, mentre gl'Italiani del Mezzogiorno ne abusano. . . ." In his role of arbiter he seems more liberal with respect to the use of the *Passato Prossimo* (Present Perfect) than most American authors of Italian grammars when he adds: "Il passato prossimo e il passato remoto spesso si scambiano l'uno con l'altro." Young and Cantarella, in theory at least, share this liberal attitude when they admit that the *Passato Prossimo* is used "frequently in conversational style, even when the past absolute might otherwise be used." (*Corso d'Italiano*, 1948, p. 94.) In their new grammar, Speroni and Goliono (*Basi Italiane*, 1958) also indicate a tolerant attitude. But Russo (*Present Day Italian*, 1947), tells the student that he must "always use the past absolute rather than the present perfect" after such expressions as *ieri, due giorni fa, l'anno scorso*, unless the connection with present time is evident. Apparently, he would never allow the example of conversational usage indicated by Young and Cantarella: "L'anno scorso sono stato in Italia."

However, even the "liberal" grammars do not go much beyond the mere statement of the

possibility, and it has little effect on the practical ordering of the text. The Past Absolute is introduced relatively early for active learning. But since literate speakers in Northern Italy—what may be a majority of literate Italians—permit themselves the liberty of making scant use of the Past Absolute in conversation, it would probably be more practical from a pedagogical point of view to allow some licence in the application of the rule. (It may even be more objective from a purely linguistic point of view.) This does not mean conveying the idea that the preterite is never used in conversation. For practical reasons, simply, the presentation of this tense could be made at first in terms of *passive* rather than active learning. The paradigms for the three conjugations and perhaps an example of the pattern showing the two stems of the “strong” verbs (*misi, mellesti*, etc.) with an explanation of the use of the tense, could be introduced relatively early, but for reading comprehension only. The Past Absolute would be restricted to passages for translation into English at the end of each lesson. Printed in boldface within such passages, the irregular, or so-called strong forms, will gradually become familiar to the student. Active learning of the more common irregular forms of this tense will be delayed until near the end of the book and will then be a much lighter task. This will enable the student to do a more thorough job in oral drill and active learning of the Passato Prossimo, of the other compound perfect forms (Pluperfect, etc.) with irregular past participles, and of the correct use of *essere* and *avere* as auxiliaries. At the elementary stage it is certainly more important to get in enough intensive drill so as to obviate such monstrosities as “ho caduto,” rather than to expend considerable effort to prevent the substitution of the quite-Italian “ieri ho fatto” for “ieri feci.” It would of course be necessary to avoid in the conversations and exercises expressions which would always demand the use of the Past Absolute even in conversation (“Dante nacque a Firenze nel 1265”) and which would be studied later in the course.

The second group of irregular verbs to be identified is that containing a relatively small number of verbs, such as *bere*, that are charac-

terized by an additional type of irregularity. Besides showing (in most cases) the irregularity of Group I, they also are irregular in the infinitive and/or the future and conditional stem derived from the infinitive. In all other respects, they are regular.

Thus, it can be said that Group I contains only one type of irregularity, while Group II contains two types: that of Group I and its own characteristic irregularity. Group III, in turn, contains an additional area of irregularity, that of the Present Indicative. In this respect it is like Group IV, but it differs from Group IV (the 11 highly irregular verbs) not only in the fact that it contains only three areas of irregularity, but also because one can discern in it a phonetic pattern in the present indicative.

The presentation of this third group can be facilitated by the proper previous study of a kindred group of verbs containing certain sound changes in the stems, but which in the Present Indicative are considered regular: verbs such as *leggere* and *conoscere*, in which a *consonant* change (phonetic and not orthographic) takes place at the end of the stem; and verbs such as *sedere* and *sonare* in which a vowel change takes place in the stressed syllable of the stem. The student should be impressed with the regularity of the change from palatal to velar consonant before *o* in the first person singular and the third person plural forms such as *leggo, leggono, nasco, nascono*; and also of the diphthongization of the stressed *o* or *e* of the stem, as in *suono, siedo*, etc., occurring in all of the singular forms and in the third person plural. Such an explanation of the radical changing forms of the Present Indicative is of course given in all good grammars. But what is being suggested here is that greater emphasis be given to them than is usually the case, so that they may serve as a preparation for the learning of the verbs of Group III.

After most of the forms of Group III have been introduced inductively, a lesson can be presented with a reference to the *leggere, sedere* types of regular verbs, and the student informed that the irregularities of the Present Indicative of all so-called irregular verbs (except the 11 “highly irregular” verbs) follow a similar pattern, with only slightly more complex variations in their sound changes. The

model verb for this group will be *morire*, since it contains both consonant and vowel change: *muoio, muori, muore, moriamo, morite, muoiono*

The consonant change—in this case, *r* to *i* [jod]—occurs before the *o* of the first person singular and the third person plural (cf. *leggo, leggono*, with their change from palatal to velar *g* before *o*). The vowel change, from *o* to *uo*, occurs

pronunciation with open syllables: *de-si-de-ra-ta* and the English pronunciation with tendency to close the syllables: *des-id-er-at-a*.) Therefore, since the student should have become familiar with the concepts of “open” and “closed” syllables at the beginning of the course, they should not present a problem here.

The Present Indicative forms in Group III, except for a few of the less common verbs, are:

| | 1 | 2 | 3 | 4 | 5 | 6 |
|-----------------------------|---------|--------|--------|-----------|----------|-----------|
| dolere | dolgo | duoli | duole | doliamo | dolete | dolgono |
| salire | salgo | sali | sale | saliamo | salite | salgono |
| valere | valgo | vali | vale | valiamo | valete | valgono |
| rimanere | rimango | rimani | rimane | rimaniamo | rimanete | rimangono |
| tenere | tengo | tieni | tiene | teniamo | tenete | tengono |
| venire | vengo | vieni | viene | veniamo | venite | vengono |
| trarre (stem: <i>tra-</i>) | traggo | traì | trae | traiamo | traete | traggono |
| piacere | piaccio | piaci | piace | piaciamo | piacete | piacciono |
| morire | muoio | muori | muore | moriamo | morite | muoiono |
| parere | paio | pari | pare | pariamo | parete | paiono |
| udire | odo | odi | ode | udiamo | udite | odono |
| uscire | esco | esco | esce | usciamo | uscite | escono |

wherever the *o* of the stem is stressed, i.e., all through the singular and in the third person plural, as in the case of *suono*, etc., *suonano*. With respect to this vowel change, however, the student should be made to understand that diphthongization takes place only when the vowel is in an open syllable, as in the case of verbs such as *sonare* and *sedere*, which may be considered regular in the Present Indicative. Thus, the diphthongization takes place in *suo-no*, *sie-do*, *muo-vo* and in *muo-io*, *muo-re*, *vie-ne*; but it does not take place in *ven-gono*, *dol-gono*, wherein the *n* and *l* close the syllable.

There may be some objection, at this point to the mention of such a concept as that of the “closed syllable” to students of elementary Italian. However, the principles of syllable division in Italian are not a matter to be reserved for learned discussion by phoneticians—and they are far from being merely an orthographic matter. They must be understood at least practically by anyone who wishes to learn how to pronounce Italian correctly. (It is obvious that if the word *desiderata*, for instance, is pronounced differently in English and in Italian, this is not simply because of the difference in the quality of the vowels; there is a more fundamental difference between the Italian

Such radical changing verbs may contain either a vowel or a consonant change, or both consonant and vowel change, like *morire*.

Consonant Change

Only *udire*, among the verbs listed, does not show a consonant change. This type of change always takes place before *o*, and its variants are: 1) *r* to *i* (in *morire*, *parere*); 2) interpolated *g* or *gg* (in *dolere*, *rimanere*, *salire*, *tenere*, *trarre*, *valere*, *venire*); 3) the doubling of the palatal *c*, spelled *cci* (in *piacere*); the change from palatal *sc* to velar *sc* (in *uscire*).

Vowel Change

Vowel change takes place only in stressed syllables. The verbs with *e*, *o* and *u* in the stem are vowel changing verbs. The *e* changes to *ie* under stress; the *o* to *uo*; and the *u* to *e* or *o* (the *e* of *esco* and the stressed *o* of *odo* indicate a return to the vowel of the Latin etymon: compare English *exit* and *audacious*).

The diphthongization of the stem vowel is inhibited, however, wherever the stressed syllable is closed because of the interpolation of the *g* before *o* in the first singular and third plural.

For obvious reasons, the alternate form *piaciamo* has been adopted for the list. If it is considered desirable, the student could be informed of the existence of the more frequent *piacciamo* and also of the alternate irregular forms of *apparire*, *spegnerne*, *scegliere*.

To make the list complete, one could add *nuocere* (*noccio*, like *piaccio*), *giacere* (*giaccio*) and *solere* (*soglio*, etc., with change of *l* to palatal *l*). Practical considerations should make the exclusion of these

added complications advisable. Of greater advantage, perhaps would be the listing of *comporre* (or *proporre*, *supporre*) as an exception to the pattern (the *o* does not diphthongize in open syllable: cf. *componi*, *compone*).

The details of consonant and vowel change in this group of verbs, a group we may call Irregular Verbs with Phonetic Pattern in the Present Tense, will of course have to be explained to the student with discretion. It is not the details in themselves that have to be learned but the forms of the verb. The description of the consonant and vowel change would therefore have to be presented concisely so as to give the desired impression of homogeneity.

This homogeneity extends to the Subjunctive as well as the Indicative Present Tense, since the *-a* endings of the three singular forms and the *-ano* ending of the third person plural of the Present Subjunctive are added to the stem of the first person singular of the Present Indicative (*muoia*, *muoiano*; *valga*, *valgano*; etc.).

The proper use of the Vocabulary and the Appendix of Irregular Verbs at the end of the grammar can also serve in removing the impression of myriad irregularities. Instead of listing over a hundred irregular verbs, the Appendix can be reduced, containing only the paradigms of Groups III and IV: all tenses of the 11 Highly Irregular Verbs and (in a second section) the Present Tense of the Verbs with Phonetic Pattern. Under the entry in the Vocabulary the proper reference will be made to the Appendix, if necessary; all other irregularities will be indicated under the Vocabulary entry, before the translation of the verb. In order of complexity, the vocabulary entries would be of the following types: (but not grouped as such in the Vocabulary):

Group I

Irregular Preterite (Passato Remoto) and/or Past Participle (A selection made by the author of the grammar)

mettere (*metto*) (*irr.*: pass. rem., *misì*; past part., *messo*)

crescere (*cresco*) (*irr.*: pass. rem., *crebbi*)

vincere (*vinco*) (*irr.*: pass. rem., *vinsi*; past part., *vinto*)

Group II

Irregular Infinitive and/or Future stem; and Preterite and/or Past Participle

The 5 verbs *bere*, *cadere*, *condurre*, *vedere*, *vivere*:

**condurre (*conduco*) (*irr.*: infinitive; fut., *condurrò*; pass. rem., *condussi*; past part., *condolto*)
vivere (*irr.*: fut., *vivrò*; pass. rem., *vissi*; past part., *vissuto*)

**Like *condurre*: *produrre*, *tradurre*, etc.

Group III

Phonetic Pattern in the Irregular Present Tense; and (in most cases) the irregularities of 1) and 2), above
morire (*irr.*: pres. ind. and subj., see Grammar and Appendix; past part., *morto*)

trarre (*irr.*: pres. ind. and subj., see Grammar and Appendix; infinitive; stem *tra-*; fut.: *trarrò*; pass. rem.: *trassi*; past part.: *tratto*)

udire (*irr.*: pres. ind. and subj., see Grammar and Appendix)

Group IV

Highly Irregular Verbs (11)

avere *highly irr.*, See Appendix for all tenses) etc.

A note preceding the Vocabulary will inform the student that all personal forms of the irregular verbs listed are given in the first person singular, and that he should consult the Grammar for the model paradigms showing the complete pattern (including the Conditional). No irregular forms other than those indicated above need be listed in the Vocabulary, since the irregular Imperative and Imperfect (*ero*) and the highly irregular Indicative and Subjunctive forms are found only among the 11 highly irregular verbs, all forms of which will be given in the Grammar and the Appendix.

On the elementary level, the first group should contain a maximum of perhaps 40 verbs, and if the Past Participles are made the principal object of study, their number will not present an insurmountable obstacle; group II, exclusive of derivatives, will contain four or five verbs; group III, probably 10; and Group IV, the unavoidable 11. The aim of such a division will be to call the attention of the student to the *limited* irregularity of the verbs of the first three groups. Streamlining of this kind should provide certain psychological and mnemonic advantages, and facilitate one of the more difficult tasks in the teaching of Italian.

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*The New Look in Foreign Language Instruction: Threat or Promise**

THERE is no mistaking the fact that a revolution is now underway in the teaching of foreign languages in American schools and colleges. The trend is sharply away from the traditional emphasis upon reading and toward the "oral-aural" or, as some prefer, the "audio-lingual" approach, in which the chief emphasis is upon conversation. In a large and ever-increasing number of foreign language classrooms books and pens and paper are being heavily supplemented, and in some instances virtually replaced, by numerous conversation sessions, by long-playing hi-fi records, and especially by elaborate earphone systems with ingenious tape-recording and playback devices—often in private booths. All this with the conviction that the student will somehow learn to speak a foreign language.

The use of books and pens and paper seems primitive indeed against a background of dazzling electronic audio contraptions; but the question which is becoming increasingly urgent is whether foreign language training with the aid of these modern electronic devices will now be made more effective or whether the traditional visual approach to language instruction is still the most satisfactory way for students to learn a foreign language. The answer to this question may well be that the current shift to the oral-aural approach is the worst blow that language has been dealt since the building of the Tower of Babel.

There are two basic reasons why the new conversational approach threatens the effectiveness of foreign language instruction: the first is that it drives out the humanistic values of foreign language training, and the second is that it doesn't work. These considerations deserve the attention of everyone who is teaching or trying to learn a foreign language, and I should like to give some consideration to them here.

It should be noted in the first place that this

rapid trend toward the oral-aural approach becomes comprehensible only if we recognize it primarily as a reflection of a major shift in the very aim of language instruction—a shift from a broad humanistic aim to a much narrower and sometimes crassly pragmatic aim. Milton in his essay *Of Education* gives classical expression to the humanistic position in his recognition that "every nation affords not experience and tradition enough for all kind of learning, therefore we are chiefly taught the languages of those people who have at any time been most industrious after wisdom; so that language is but the instrument conveying to us things useful to be known."

This principle has informed foreign language instruction in the schools for centuries, and the traditional emphasis upon reading was so heavily endorsed by scholars and teachers that it was hardly questioned. But in the past thirty years the humanistic values of learning a foreign language have been increasingly ignored. The classical languages, as everyone knows, have already lost out to anti-humanistic forces; but it is perhaps less widely recognized that modern languages are also being undermined by the same forces. It is becoming increasingly clear that the foreign language programs where a large portion of the learning process is carried on in the "language laboratory," have, at least tacitly, abandoned all pretense of opening the way for the earphoned student to taste the richness and wisdom of the literature in the language which he thinks he is learning, and it is no coincidence that at many of the large state universities where vocationism is rampant and where the humanities are consequently least esteemed, the earphone method of language instruction is most thriving.

The decline of the humanistic aim in the teaching of foreign languages is perhaps best

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reflected in the gains which Spanish has made in the American high school curriculum in recent years compared to the losses incurred by French, German, and Latin. Probably the most authoritative figures on this point are reported in John F. Latimer's *What's Happened to Our High Schools?* (p. 99), which shows that in the fifteen year period between 1934 and 1949 while the number of students taking Latin decreased 53%, the number taking French decreased 58%, and the number taking German decreased 68%, the number of students taking Spanish increased 27%. Now one can argue well that the literary and general cultural value of Spanish is a good deal less than that of French, German, or Latin, but in this case it is not necessary, for the widespread belief that the proximity of Spanish-speaking people will somehow lend a practical value to a knowledge of Spanish is almost universally admitted as the chief cause of the increased popularity of Spanish.

More and more the idea has become to help not so much the student of Spanish who comes face to face with *Don Quixote* as the one who thinks he might in time come face to face with a bargaining Buenos Aires business man; to help not so much the student of French who might encounter a novel of Mauriac as the one who in his two week sojourn in Paris might encounter a hotel clerk who wants to give him a room without a view. In the colleges and universities where the humanities are properly cherished and protected, the current trends in language instruction are, of course, not only deplored, but resisted. The point is, however, that in many universities and in most high schools, where the importance of the humanities is being increasingly ignored, the adjustment to the new look in language instruction is being made with hardly a qualm.

But this blow to the humanities, as serious as it is, is by no means the chief charge to be brought against the oral-aural approach. The chief charge is that it doesn't work. The main difficulty seems to be that those who are enthusiastic about it do not realize fully that a student cannot learn to speak a foreign language with any degree of effectiveness except by a continuous and mass exposure to the language over a considerable period of time. An

apt student, who for example, spends a few months in a French village where he is obliged to speak French or remain silent, might well come away with a pretty decent speaking knowledge of the language. Similarly, training such as the Intensive Language Program provided during World War II, in which students lived with the language night and day for months at a time can also be effective. But these conditions are ridiculously far removed from those in which the student attends class for 3 or 5 fifty minute periods a week and where between classes he thinks about anything else except learning to speak a foreign language—even (or especially) over a two-year period. Infinitely more labor and practice are required than students in these circumstances get.

Another major objection to the oral-aural approach in the classroom is the failure to recognize that the average person's aural memory is bad, and with many students it is very bad indeed. The student who is asked to learn, say, fifteen expressions which the instructor or his earphones may have repeated several times, does well indeed if he can accurately repeat any two of them an hour later—to say nothing of a day or a year later. Furthermore, since the language he is learning contains sounds that have no equivalent in English, his vocal chords must be rigorously exercised and conditioned by repeating over and over again words which contain these sounds. As anyone knows who has observed a foreigner go through the agonizing experience of learning to speak English, this is a process that is likely to take years rather than months, and many students who have no ear for words make no important progress at all in pronouncing foreign words correctly under ordinary classroom conditions. Some don't even make much progress in pronouncing English words.

But even if the student should somehow manage to pick up two or three hundred expressions, his vocabulary is likely to remain so small and his speaking experience so limited that he cannot put many words together in a way new to him. Before he can say anything in the language he is studying, he has to depend heavily upon having heard it before, and even if he uses three sets of earphones, he will not have heard much. There is a very great differ-

ence between being able to speak a foreign language and being able to parrot a few hundred phrases in the language. The large sale of foreign language records in recent years is due in large part to the failure to recognize this difference.

The cold, hard fact, then, which foreign language instructors are too reluctant to face up to is that the student simply cannot learn to speak a foreign language competently wherever his experience is confined to the classroom, and all the audio aids in the world cannot alter this fact. The student with four years of classroom instruction will of course come closer to an adequate speaking knowledge of a foreign language, but he still will not come close enough to acquire any real competence. And it is necessary to remind ourselves continually that over 90% of the high school students who take a foreign language take only a two-year course in it; in the colleges the percentage who take only two years of a foreign language, if they take one at all, is even higher. Yet these students are commonly led to believe that they can acquire a competent speaking knowledge of a foreign language, and they are allowed to spend so much of their classroom time trying to do so that in the end they can neither speak nor read it.

As a result of these failures, the foreign language programs in American schools and colleges have been under fire for some years. They are in fact a cause for national scandal. Many foreign language teachers and professors are well aware themselves that the effectiveness of most foreign language programs is highly questionable. If foreign language instruction in this country is to be made effective, it would appear that it must follow either of two major courses. The first is to place a renewed emphasis upon teaching the student to read a foreign language; the other is to devise a program which forces the student into close and continued contact with a foreign language so that he can acquire a skill in speaking it such as he could never do in the classroom or in the typical "language laboratory" program. I should like to consider briefly the opportunities of these two approaches.

If it is virtually impossible to teach a student to speak a foreign language in the classroom even with all the audio devices available, it is by no means impossible to teach him to read it.

It is true that very few high school students can learn to read a foreign language well in two years, though they can do so in four. Dr. Conant's charge that the high school student who takes only two years of a foreign language is wasting his time seems virtually incontrovertible. On the college level, however, the average student, if he is properly taught, can learn to read a foreign language reasonably well in two years, especially if he has had good training in reading it in high school. Furthermore, there is a good chance that after college his reading skill will even improve because, being able to read the language, he might well continue to read it, so that his foreign language training can conceivably become an important part of his education; whereas whatever small speaking skill of the hothouse variety he may have had is almost bound to shrivel up and die for lack of nourishment in the outside world. Many of the two-year traditional college programs do indeed fall short of giving the student a really good reading knowledge of a foreign language because he is often not exposed to nearly the mass of printed words in the language he is studying that he should be; but more human energy and less electrical energy can do a great deal to remove these deficiencies.

Teaching the student to read a foreign language might be given more nearly its proper emphasis if instructors realized more fully that a student's reading knowledge of a foreign language can help him immensely in speaking it. This new emphasis upon the oral-aural approach, particularly in beginning courses, is due in part to the widespread notion that a speaking knowledge of a language should precede a reading knowledge of it because that is the way a child learns it. But this notion is preposterous: a child speaks it first because he can't read, a fact which in part explains why he is so long learning to speak it. In normal classroom work a speaking knowledge of a foreign language best proceeds from a reading knowledge of it. There is no need for high school or college students to revert to childhood in their foreign language classes. The student with any language sense at all can make a pretty good stab at pronouncing Spanish or Italian or even French words after he has learned the rules for accenting syllables and after he has had a little experience in hearing

how the language sounds, especially by hearing it read aloud and reading it aloud himself. At any rate, the student with a solid reading vocabulary of 10,000 words is likely to be able to manipulate far more of them in conversation than the one who can do little more than repeat a couple hundred phrases exactly as they came in over his earphones.

Other advantages of emphasizing the reading of a foreign language also accrue. There is, for example, the advantage of the intellectual discipline provided by the labor of learning to read one of them, as opposed to the relative passive role of the student's brain as it is lulled by the sounds injected into his ears by the oral-aural method. Similarly the student who can read a foreign language acquires a knowledge of linguistics which the oral-aural method will never provide. Finally, as previously suggested, the ability to read a foreign language well gives it a humanistic value unattainable by the conversational approach.

In other words, then, one way to insure that foreign language instruction becomes effective in our schools and colleges is to preserve the traditional emphasis upon reading, but to intensify the training both by more work and by more years of study. And in order that there be no misunderstanding the nature of this proposal, I should like to suggest that all use be made of audio equipment which does not actually hinder the student in learning to read the language. A student learning to read a language without knowing how it sounds is learning under a handicap; but his main job, none the less, is to learn to read it.

The second problem that must be dealt with is this: if a student cannot learn to speak a foreign language under the present two year—or even four year—program in high school or college, under what sort of program can he learn to speak it? This is becoming an increasingly important question because developments in communications and transportation have, as everyone knows, increased both the need and the desire of Americans to speak foreign languages. The problem is peculiarly difficult for Americans as opposed to Europeans because the linguistic isolation of the United States affords very little opportunity for the student to practice speaking a foreign language. Except for the fortunate few who have friends or rela-

tives who speak a foreign language natively, students have had to rely almost totally upon the practice they get in the classroom, which as previously noted, is necessarily inadequate.

One effort to solve this difficulty has been to introduce foreign language training into the elementary grades where experiments of this sort have been increasing in the past two or three years. If, however, such experiments continue in the direction they now appear to be taking, little good can come from them. In the first place, to be successful such programs need to be carefully planned so that training received in one grade is carefully correlated with that received in the following grade, but few foreign language programs in the elementary grades thus far reflect careful planning. Second, education theorists and administrators and even teachers persist in underestimating how much a child can learn, and their reluctance to strain the student's brain results in doling out knowledge of a foreign language by bits and dabs. A third difficulty is that most elementary school teachers in their preparation to teach have by choice or by compulsion taken so many courses in education and so few in foreign languages that they are ill-equipped to teach a foreign language even if they had the opportunity. More often than not the forward-looking grade school principal has to call in a "specialist" to teach French or Spanish or Russian, just as he would call in a specialist to check the children's teeth. Yet every principal and every parent has the right to expect that a respectable knowledge of a foreign language be included in the elementary teacher's repertoire.

But the greatest difficulty of all is that the emphasis in these experiments has been almost entirely upon the conversational approach, which has approximately the same weaknesses for grade school children as for adults, despite common observations about children's precocity in learning to speak foreign languages. Actually, successful foreign language instruction can begin as early as the fourth grade—provided that at least as much attention is given to reading the language as to speaking it. Words to a child are simply words, and he can learn to read them almost as quickly in French or German or even Russian as he can in English. Wherever he is not given good training in English grammar—which means almost every-

where—he can, as most high school and college students do—learn English grammar by learning Spanish or French or Latin grammar. But as experiments stand now, few elementary foreign language programs make any serious provisions for teaching students to read the language.

These obstacles seem at present to be overwhelming, and until there are major shakeups in our elementary education system, nothing of much good is likely to come from it in the way of effective foreign language instruction. The burden of teaching students to speak a foreign language effectively still falls upon the high schools and colleges. Requiring a student to study a foreign language four years in high school would help immensely, and if he could spend a summer in an intensive program designed to train him to speak the language, he could aspire to a very respectable speaking knowledge of a foreign language. The same kind of supplementary intensive training in speaking might also serve in the universities, as might also planned sojourns in Europe such as the one recently sponsored by the Carnegie Corporation. There is plenty of room for valuable experimenting of this sort, and it could be partially financed by money which would otherwise be wasted on expensive audio equipment.

Almost all American observers of Russian schools, whatever else they say about them, are mightily impressed by their foreign language programs. It is, therefore, of some im-

portance to note in the recent and authoritative report of the Government's education mission to the Soviet Union entitled "Soviet Commitment to Education" the observation that "the lessons in foreign languages that we observed appeared to be organized, prepared, and conducted . . . with an emphasis on grammar and reading ability rather than on the linguistic or conversational approach." It is a bit naive to suppose that Russian schools emphasize reading simply because they may lack elaborate electronic equipment.

In this country, meanwhile, foreign language instruction now has limitless opportunities—and responsibilities—and even though some foreign language instructors still manage to keep the oral-aural approach from approaching very close, there is reason to fear that an example which a newspaper recently reported of a teacher "who developed an audio-visual approach which she says will make textbook language instruction obsolete" is the unalterable direction which foreign language instruction in the schools is actually taking. If so, then we may expect that in future years American students will be graduating from high schools and colleges with a knowledge of a modern foreign language about as extensive and as valuable as their knowledge of classical Greek.

ARTHUR S. TRACE, JR.

John Carroll University

* * *

The Spirit of Leonardo da Vinci continues in latter day Italians as is demonstrated by the efforts of Professor Silvio Ceccato, professor of Theoretical Philosophy and Dr. Enrico Maretti, electronics engineer, to solve the problems of the translating machine. The latest model of their creation, called Adam III, is expected to be put on display shortly. It makes use of a new and simpler principle than that found in machines currently being developed in this country. Professor Ceccato claims to have distilled the major human thought processes in the series of two dozen sub-headings and contains these within 15,000 word symbols. Now that American financial assistance seems to have been arranged, the Italians are hoping that Adam III will beat his rivals in this country and elsewhere to the punch card.

* * *

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French by TV

THE University of Washington is one of several educational and cultural institutions which contribute programs to Station KCTS-TV, an educational TV station housed on the University campus at Seattle, in the State of Washington.

Over this Station's Channel 9, the University of Washington has offered among others a six-month "College French" course and a program called "French for the Family" (as well as elementary courses for adults in German, taught by Dr. George Buck, and in Russian, taught by Mrs. Leda Sagen). Seattle University has presented similar adult courses for beginners in Spanish, taught by Mr. Clarence Abello, and in Italian, taught by Mr. Rinaldo Garbarino. The Seattle Public Schools have experimented with programs to enrich their classroom teaching of Spanish. "College French," as I taught it from October to March of 1957-58, was a quick review of first-year (beginning) college French, in two half hours a week. The time was divided into quite rapid units, five or ten minutes long, of spoken exposition, speech-pattern drill, reading, and language analysis, all conducted in French except for parenthetical English words, which decreased to zero by the end of the six months.

The basic course I adapted was *Images de France*, produced at Wayne State University by George Borglum and his associates. This is an integrated audio-visual course, which uses scenes of France and of French people in several ways. The pictures make it possible to present significant expository lessons of French regional geography, occupations, institutions, and history, with little or no recourse to English. Then the same slides serve for linguistic pattern drill, where they increase the recall of vocabulary and permit concentration on the repeated, structural "frames" which are of prime importance in the first stages of language learning. Meanwhile, the scenes relate each content word to the thing or situation it means for a French person—rather than to an English

word or to the learner's home environment. The course incidentally stimulated interest in travel to an unusual degree, and several adult viewers who have since gone to Europe as tourists report that it radically changed what they looked for on their trip.

The reading text was a paperback volume of Maupassant short stories, and the language analysis, treated as incidental to the reading as well as to the *Images* course, followed the plan of Theodore Mueller which has since been published (1958) at the University of Florida, Gainesville, under the title of *La Structure de la langue française*.

Correspondence-course credit was offered to eligible students who paid the tuition fee (\$40), who sent in the required homework, and who passed mid-course and final examinations given at the University. An oral part of the tests required the examinees to respond orally to spoken questions, the answers being recorded on magnetic tapes. Only half a dozen students enrolled for credit and completed the course, however, out of a probable 10,000 more or less consistent viewers.

Several accessory features of the course proved well worth the time they took. A two-hour practice session was offered each Saturday morning at the University for the 25 to 60 persons who wished to take part, and this group, ranging from teen-age students to retired nonagenarians, gave the teacher a valuable sampling of the viewers' difficulties and interests. Purchasers of the *Viewer's Guide* were also entitled to do tape-recorded exercises in the University's Language Laboratory, and to borrow books from a special browsing shelf in the Language Branch of the University Library.

Perhaps the best feature of the whole experiment, apart from the borrowed device of the slides, was the attempt to individualize a television course. The 104-page *Viewer's Guide* (which may be bought for \$2.00 from Telecourses, University of Washington, Seattle 5) discusses ten possible individual emphases:

1. Spoken language
2. The analysis of language
3. Relating language to culture
4. Literature
5. Specialized reading knowledge
6. Writing French
7. Careers
8. Languages in American life
9. Travel
10. Building international understanding

Within each of these rubrics I attempted to define a minimum competence useful for all learners of the language, and then suggested how the student especially interested in any of the ten aspects could extend the course in that direction by himself.

The least successful feature of the experiment was the decision to make the course a review, reaching in some 40 lessons the same terminal point as a full college year of French. It had been assumed that in Seattle, a city of 600,000, with surrounding cities which raise the viewing area to 1,000,000, there would be enough persons with some background in French to warrant a course more advanced than the usual telecourse for beginners in a language. As it turned out the French of most of the interested persons was so rusty or so academic that nearly all would have preferred to be treated as beginners. They would have benefited particularly by expanded pattern drills. They enjoyed this active participation, they wanted to learn to speak French, and their proficiency in this part of the course was fundamental to their understanding of the literary works and of the grammatical analyses.

"French for the Family," which offered two half hours a week in the summer of 1959, was an experiment in appealing to different age levels, expanding beyond the level of the 8-to-10 year olds who had been the target of the "French for Young People" offered in preceding summers. In the expanded program, the first fifteen minutes each evening were addressed to that age level. The teacher, Miss Nancy Wyman of Schenectady, New York, used teaching ma-

terials developed by Mrs. Anne Slack and others in the Schenectady Public Schools— dialogues, stories, songs, and games, with numerous visual props including puppets. The last fifteen minutes of each program were addressed to secondary-school and adult beginners in the language. Mrs. Frances Creore of the Helen Bush School, Seattle, adapted the dialogue units prepared by Miss Mary Thompson of the Glastonbury Public Schools, Connecticut, so that the adult lessons utilized and elaborated much of what was taught in the children's lessons.

Reports from viewers indicated that the juxtaposition was successful, in more ways than had been expected. Not only did families watch the program together for their respective parts of it, but adults mentioned that they enjoyed learning from the children's part, and at least a few talented youngsters found the second half a more exciting challenge than the lesson intended for their age.

From my limited experience thus far, the main virtue of television as a medium for language teaching appears to be that it can enable a selected teacher to enter into close, individual rapport with a great many students at the same time. This is particularly important in the teaching of foreign languages, since the learning of foreign habits of thought and speech are likely to mean either a threat to the learner's selfhood or an enjoyable extension of the self, depending largely on feelings toward the teacher. The chief limitation of the medium would seem to be that the learner's response to the teacher is reduced to an imitation of real interaction between personalities, so that the television instruction needs supplementing by some proportion of live conversation between the learner and one or more persons who can speak the language with him, and who can discuss with him the new insights he is acquiring through language study.

HOWARD LEE NOSTRAND

University of Washington

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*Elementary Russian on Television**

IN 1951 Western Reserve University pioneered educational telecasting with a view to bringing the highest quality of education to a wide audience. In September 1958, this writer introduced elementary Russian over the open circuit of TV Station WEWS as one of the Western Reserve University Telecourses—the first language course to be taught by television in the Cleveland area which offered full college credit.

The response to the new course was good. Forty-one undergraduate students enrolled for the class on campus, more than double the number for each of the two previous years. Twenty-nine additional credit students signed up for the course as home students. By the first week, two high schools had agreed to participate and 8 juniors and seniors in one, 20 sophomores, juniors and seniors in the other, started to meet in proctored sessions for the televised Russian course of instruction. By the end of the fifth telecast four more high schools had joined the program and the number of participating students had risen to a total of 70. They were provided with course materials by the Board of Education and the course instructor instituted weekly conferences with their proctors in person and by telephone to keep informed of the students' progress and reactions to the course.

The administrators of the Telecourses program had expected a good response from the general public to the offering of a language which is increasingly in demand. They did not, however, anticipate the actual response, which exceeded all calculations. Within six weeks of the initial printing, study guides for the course were in their fourth run. Over 2000 viewers had sent in \$3 each for a copy, many of them from Southern Ohio and outlying areas such as Pennsylvania and West Virginia. The University Bookstore had on hand 50 copies of the text to be used in the course. Within a few days these and 200 additional copies were sold and over 1200 advance orders were received which had to await the new reprint of the text; 72 pages were hastily run off on the university

presses to fill the gap until the new texts arrived. Western Reserve University officials were about to send a truck to the publisher's warehouse in Baltimore when the 1500 books ordered and paid for in advance were delivered to the University Bookstore.

One of the most exciting aspects of the interest that this telecourse generated within the community, as well as undeniable proof of the daily participation of a wide video audience in the Russian program, was the flow of correspondence averaging 25 letters a day and numerous telephone calls during the first three months of the program which necessitated additional office space and secretarial help. The bulk of the correspondence sounded several recurrent themes. One, heard primarily from housewives who were free to tune in at the telecast hour, was that of gratitude; these viewers eagerly responded to a challenging learning situation that led them beyond their household routine to the reward of expressing the familiar in terms hitherto unknown through series of active and exacting language exercises. Another theme was that of wonder that once the initial hurdle of mastering the alphabet was behind, learning a language of such reputed difficulty was becoming a positive and cumulative achievement. A third widespread reaction voiced by correspondents of various occupations and guest students on the program was the regret that there was no one with whom Russian could be practiced after the telecast. In some measure this obstacle to learning was overcome when a home student who was taping the telecasts wrote in for names of other viewers in her vicinity to invite them to gather around her tape recorder and practice the drills in group fashion. At that moment the "Study Pal" campaign was launched. Following the TV announcement that on one afternoon a week listeners could telephone for names of other students within their neighborhood, some 200 such requests were filled, and by Christmas

* This article is based on a paper read at the annual meeting of the AATSEEL Ohio Chapter on May 2, 1959, at Oberlin College, Oberlin, Ohio.

fifteen study groups of three or more persons were organized for joint weekly study.¹

From the instructor's point of view the most challenging and unusual feature of the course was the heterogeneous composition of the student audience made up of college freshmen and sophomores, high school students, a non-specialized housewife group and professional adults—teachers, technicians, executives and scientists. It is beyond argument that, on the elementary level, language can be taught simultaneously to persons of varied ages and occupations. What constitutes the unity and dynamic appeal to any and all kinds of students is not the content, necessarily of a practical and limited nature, but the form of the course; by form is meant the actual presentation of the material and the manner of drill and tempo. This method confronts squarely the most important differences in the Russian language structure as contrasted with English, and within a minimal formal presentation of grammar isolates these differences and concentrates on them through a bilingual construction of the most diversified speech pattern drills.²

Within the limits of this one year experimental language program is it possible to forecast a predictable future for the televised teaching of languages in general and of Russian in particular? It would appear that it is still too early to evaluate this newest means of mass communication as a language learning technique. Certain factors, however, do emerge. One of them is the indisputable value of TV language teaching as a training and testing ground of a teacher's classroom performance. Once on the job the teacher is also on the spot. Careful preparation, maximum organization of material, compact, forceful and lively presentation are the "musts" of a TV performance, and the teacher, no less than an actor, is required to submit regularly to public scrutiny his flawless best. No less significant for the educational TV planner may be the fact that of all the telecourses offered by Western Reserve University during the last eight years, a language course, alone among previous content courses (history, economics, religion, literature), has proven to be the most successful of the series. One expert in the mass media techniques states that the drives awakened in a video audience demand

expression through action and immediate action not only satisfies but clinches the effect of TV communication. "We see it in young television viewers. After the cowboy film they pounce on each other and start pummeling."³ May we assume that after a half hour of bilingual drills with viewers invited to repeat within spaced pauses, the latter are encouraged to further independent practice of speech patterns and whenever possible with other student viewers? Such at least has been the comment of numerous video correspondents who felt that they were participating more actively in the elementary Russian telecast than if they had been listening to a lecture coming over their sets. Such remote and uncontrolled participation, however, may not be compared to face-to-face communication within a language classroom which tests the strength or weakness of the student's response immediately, accurately and irreplaceably.

Nevertheless, the moment is propitious for the teaching of Russian on television. It builds up and creates interest in this new language over extended areas and endows it with favorable and needed publicity. For at the present time, in the total program of language instruction the teaching of Russian is facing specific challenges of its own. In parts of the country where public interest has already been aroused by outside circumstances, it has yet to secure a permanent status, in contrast to other modern languages already firmly entrenched in the language curriculum. In other areas, recognition of the urgent need to teach Russian to different levels of the population is yet to be created and everywhere the myth of the inherent difficulty of the Russian language is to be dispelled.

THAIS S. LINDSTROM

Western Reserve University

¹ By the end of May, 3 of these groups decided to continue meeting once or twice weekly during the summer; this was announced at the last telecast and since then 55 viewers have written in asking to be included in these summer groups.

² *Manual of Beginning Russian*, by this writer, a text for high schools and colleges, American Book Company, 1959, is based on this method.

³ Barnouw, Eric, *Mass Communication*, Rinehart & Co., New York, 1956, p. 85.

German by TV

THE Department of German at the University of Washington offers three distinct elementary programs, each with a more or less clear objective in mind and a method chosen to attain that objective as efficiently as possible. (Long ago we felt there was no one method which would satisfy various goals.) There is a seven-hour rapid reading course designed for and open only to upperdivision and graduate students with unfortunate language deficiencies. Then there is the standard five-hour program which attempts as its multiple objective to combine the abilities to read, comprehend and speak in that order of emphasis. It handles the largest number of students and the greatest number of objectives and is consequently subject to the most fluctuation and experimentation. (In my opinion, this type of course is no less efficient than any other, but to be really effective it would have to be continued over three or four full years because the complete mastery of a language simply takes at least that long as we all know. All systems are compromises to equip the students as fast as possible, but each tacitly hopes and assumes they will continue under their own steam.) Finally, there is the seven-hour speaking course where the objective is a speaking knowledge, including of course aural comprehension, and all examinations are accordingly conducted orally.

In the fall of 1955, people who knew of this latter course asked me if it could be put on television. This was to be the first course for college credit on our educational channel here in the Northwest and the first television course in spoken German offered for 5 (quarter) credits anywhere. My goal was clear-cut: given three half-hour telecasts per week for one full quarter and little money or time for experimentation, produce the equivalent of a daytime course with seven contact hours, plus unlimited extra time in a fully equipped language laboratory. Perfection was not possible but within limits the course was reasonably successful. The proof that the system *can* work was found in a mother of four who had never gone beyond high school.

In spite of the interference from her four young children, she managed to get an A in the course and to teach her husband, who worked in the swingshift and never saw a single telecast, enough so that he earned a C.

After two years in Germany I repeated this course in the fall of 1958 with only one significant change. A Saturday morning contact period was added for those with problems. Here I was able to study the effectiveness of the method at close range, to introduce the students to the use of the language laboratory, to answer their questions and to give them needed drill.

The Department of Adult Education and Extension Classes, which sponsored these courses, has been thoroughly satisfied with the favorable publicity they have received, the attention directed to their other offerings and to their night classes on campus, with the enthusiastic response of the public, the sale of the Viewer's Guides, the credit registrations and the non-credit enrollments. My own ego was satisfied financially, by letters, cards, phone calls, Christmas cards, vocal comments and even by the performance of a few students who really did satisfactory work. And yet many questions continue to bother me.

At the end of the last course a questionnaire was designed which we hoped would elicit, under the cover of anonymity, some information about our viewers, their likes and dislikes, and their ultimate goals. After only a single mailing with no follow-up we received in all 224 answers, which of course does not nearly approximate our listeners, whom we have verified to some extent by other means, but which does afford us a thoroughly varied cross-section of opinion. Among the occupations represented were physicians, dentists, engineers, farmers, architects, a detention officer, a railway clerk, a building estimator, a dressmaker, teachers, office workers, carpenters, laborers, nurses, merchants, professors, and of course a large number of housewives. The ages ranged from below 15 to over 70. The average age tended to

be considerably higher than college age and somewhat higher than evening class age. The proportion of female to male was roughly 9:4. The educational background was seldom limited to grade school or high school. Most of those who wrote in at least had the equivalent of a college education plus some experience in graduate or professional schools. (Obviously we know little about those who do not write in.) A shade under half of those who wrote in already had courses in the night school or by correspondence. A little under half had had German before, the rest had not.

Their motivation was not easy to ascertain. The largest proportion checked general interest. The next largest group planned to travel. Another segment desired review. Beyond that there were isolated wishes for credit, help on the job or in school, or aid in singing *lieder*. Some wanted to develop speaking and listening abilities, to speak with relatives and friends and finally to observe teaching methods.

The attendance was a problem. The reasons for spotty observance varied. Three nights per week from 8:30-9:00 made it nearly impossible for anyone with an active social life. One of the worst enemies however was the difficulty of communication. A large number of people had not developed the habit of finding out what is on the educational channel and no matter how intensively we publicized our offerings there were many who caught the program toward the end of the course and hence were unable to catch up. Well over half of the replies reported multiple viewers up to 5. The others watched alone. Some complained their children would not let them watch all the time. One woman complimented her understanding husband who even consented to give up sports so she could learn German.

The speed or pace of the course also provided a problem. Most televiewers, not interested in credit, had no time for homework and therefore expected to learn everything simply by watching and listening. This made it difficult to satisfy credit and non-credit students simultaneously.

Before the start of the first course I was quite

sure of where I was heading and how I was going to get there. At the close of the second course I was besieged with demands to continue Spoken German through the second quarter and perhaps even into a third. The difficulties of obtaining a volunteer studio audience which would be prepared for each lesson increased enormously with each advance.

But is the effort justified? The answers are not at all clear to me. The university itself has no objective unless we, its teachers, establish one for it. The course objective I established for myself was completely in line with the normal university procedure. The means were nearly always dictated by the goal. Closed-circuit television has a definite educational goal. All viewers are using the TV screen as a substitute for a classroom observation that would be difficult for more than a limited number. Open-circuit television, on the other hand, as a means to a college degree, although theoretically possible, is not possible in the next ten years, nor does it seem likely for many more. Yet it can easily be demonstrated there is a hungering on the part of a large populace for any kind of knowledge. Only the university has the facility to satisfy the wide variety of desires expressed in letters, questionnaires, etc. It is wrong for the university to meet these wants? Is a professor prostituting his knowledge and ability to lend himself to this kind of experimentation? Does the state-supported institution owe this debt to its senior citizens, its cripples, its remotely located tax-payers and its indirect owners who must interrupt their education to make a living and support their families? Perhaps the situation in the Northwest is unique. Perhaps other sections of the country have large college-age populations capable and desirous of obtaining many of their credits through the medium of television. We all have one consolation: a well-taught course in German cannot harm the discipline as a whole and can perhaps influence young minds or the minds of parents when it comes time to make out the college schedules.

GEORGE C. BUCK

University of Washington

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Spanish by TV

SOMEWHERE in the middle of the Fall semester of the 1958-59 school year I found myself committed to teaching Spanish on the local ETV station in New Orleans. The program was to be a 16-week series sponsored jointly by Tulane University and WYES-TV, aided by funds from the Ford Foundation. The objective was to present to the public lessons in simple conversational Spanish suitable for use in everyday situations. Each lesson was to be of 30 minutes' duration, kinescoped during the live program, and rerun later in the week. For carrying out this work, I was released from two classes per week—six hours *in toto*, with the understanding that, should weekly preparation exceed this amount of time, I was not to complain. So, I rushed in—halting, but not blind. The problems were three fold: Medium, Method, and Materials.

MEDIUM. The physical restrictions placed upon a teacher by TV teaching are not many, but important. To begin with, he must talk to a camera, which is anything but inspiring. He must have exactly 30 minutes of material memorized or, as I did, cheat by using index-card scripts. Visuals can be long but not broad, pictures not too white or not too dark, and printed material, especially in the foreign language, fairly widely spaced. Directions for camera changes are made up by the instructor for the director and must be guided not only by the nature of the visuals but also by the number of available cameras. The most heartfelt restriction is that the teacher does not have personal contact with the student: he is teaching "blind," so to speak.

METHOD. Generally speaking, the instruction was to be an adaptation of language laboratory methods to the medium of TV, sans monitoring and correction of students. There was to be no translation *per se*, and students were to be required to say the material before seeing the written word. Each lesson began by recalling briefly the material from the one before, and every fourth lesson was devoted to a

review of the three previous ones. Words of predicted difficulty were re-pronounced at the end of each lesson, and written material was summarized for copying purposes. Spoken material was presented concurrently with a visual aid. From informal experimentation before going on the air, several items of procedural information were made clear: 1) in order for the student to respond acceptably, the least number of times a foreign phrase can be repeated by the informant is four; 2) the initial speaking of the phrase should be done twice, pause, again, pause, the fourth time, pause; 3) pauses should be twice the length of the phrase in question; 4) students should be advised to try to say the complete phrase the first time **WITHOUT STOPPING TO CORRECT A KNOWN ERROR**. If they stop, the train of thought is interrupted and the feeling of "phrase" is lost. Experiments with two subjects having no previous knowledge of Spanish indicated that during the second and third repetitions of a phrase internal mistakes were cleared up, only if the student attempted to get to the end of the phrase the first time.

MATERIAL. The preliminary outline of the syllabus called for a core vocabulary of not more than four or five hundred items, plus extremely basic sentence patterns of American Spanish. For publicity purposes, each lesson had to be titled and subtitled according to topic and content. This meant that the material had to be fashioned to fit the general outline, while still maintaining dovetailing and continuity of content and expression. As a guide, I used the text from the first semester Spanish course at Tulane: at the end of the 28 week period, we had covered approximately the same amount of grammatical material, though learning the command forms instead of the imperfect tense.

TECHNIQUES OF PRESENTATION. Except for the initial lesson and review lessons, each program followed this general outline:

I. Review of the previous lesson: visuals were flashed on the screen, questions were asked, and

after a pause for the answer, the phrase learned the lesson before was given, along with the writing. The visual remained long enough for students to copy if they had not done so previously.

II. The content of the new material was presented in English. This was to provide a conceptual context so that new items could be understood as they appeared, without the aid of translation. By the time the material was presented in Spanish, the exact expression of it in English was forgotten, and the student could then transfer the concept to the Spanish expression. Any analysis of the Spanish was then done without reference to English. However, we preferred talking Spanish to talking about it.

III. With the aid of visuals, the material was then presented in Spanish. As expressed above, the order was this:

| VIDEO | AUDIO | STUDENT |
|-----------------|-------------------|-------------------------------|
| picture | "Tengo un libro." | |
| | "Tengo un libro." | |
| | "Tengo un libro." | "Tengo un libro." |
| | | "Tengo un libro." |
| Tengo un libro. | "Tengo un libro." | "Tengo un libro." (copies) |

IV. At this point the students were instructed to sit back and relax, while the material was again presented orally. They were simply to listen, with a view towards understanding the spoken material. Sometimes, for the sake of variety (an important element), this step preceded the presentation with visuals, or occasionally, variations on the material were given to enable the students to hear some possible substitutions within the frames of the model sentences.

V. Recapitulation of the written material followed, on placards, for students to copy or finish copying. Incidentally, thirty minutes of material fits quite well on a 4×6 index card, and students were instructed to keep each lesson on one card so as to have the material handy at all times for practice purposes.

VI. Words of predicted difficulty were repronounced, and then shown in writing, in an endeavor to "fix" the material firmly in their minds, aurally, orally, and visually.

VII. A general idea of the next lesson was then given, and, with helpful antics from the

floor director, there was a broad smile, a "Muy buenas noches," and ALL CLEAR.

Review lessons followed the pattern of review expressed in I, above, and were followed by a short quiz, to be answered on post cards and sent in to the station. For the first quiz, the questions were presented visually as well as orally; thereafter, the questions were presented orally only. From the answers, I was able to determine to what extent the material was "getting across" to them, as well as approximately how many viewers there were. The questions were, naturally, of a general nature and, while based exclusively on the material at hand, were such as might in reality be asked of them by a native speaker. In other words, the situations were to be as realistic as possible. The answers were to be written in Spanish, enabling me to examine not only comprehension ability, but grasp of the grammatical material as well.

PRODUCTION. All liaison between Tulane University and the educational television station is handled by the Director of Educational Television Programming. He is responsible for securing programs which offer timely, instructive and interesting material for the leisure time of the general public. The programs must be challenging but not demanding, and never too specialized. As no college credit is given for the courses, they are offered as a public service of the University; they must be interesting enough to attract and retain a public audience in order to fulfill their purpose. It may be stated not immodestly that the endeavor has not been wasted.

Once a program is decided upon, and the personnel selected, the instructor concerned plans his material with the aid of a specialist in public communications (in this case a professor in the department of theatre and speech), and the director of his program from the station. Together they work out the problems connected with the medium and the method of presentation: the material is the sole responsibility of the instructor. All physical periphera—sets, visuals, theme music, lighting, etc.—are handled by the station personnel.

EVALUATION. To build a course of elementary grammar, given the restrictions of the TV medium, is an extremely challenging under-

taking. Preparation for thirty minutes of teaching via television requires, in the initial stages, upwards of ten hours. Without student contact, every element must be concise and self-explanatory. Nothing must enter into the material to waste precious time: every second counts, and must count for something. Content, expression, visuals, continuity, fatigue levels, and timing, must be blended to provide a meaningful and profitable experience for the student. Indeed, this is precisely what we seek in the classroom.

Returning to the immediate problem of television instruction, let me state that I firmly believe it can assist in raising the educational level of the general public. The "Speak Spanish" series is over. After the initial sixteen

weeks, an additional twelve were added for the summer, and at present "Conversational Spanish," a continuation, is in progress. The challenge remains, as do many questions re: rate of progress, testing, visuals, effectiveness, and so forth. The rewards are many—even so simple a one as being approached in a supermarket and asked: "¿No es usted mi profesor de español?"

Prophets of doom have had the same reaction to TV instruction as they have had to Language Laboratories: "The teacher will be replaced by a machine!" One can only smile and imagine a similar reaction to the Gutenberg Press!

GEORGE W. WILKINS, JR.

Tulane University

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Institute for American Universities

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* * *

Against the Trend

The so-called direct method should never be applied to college students found wanting by English-vocabulary testing. They will merely learn a limited new set of words in the foreign language, and not obtain a worthwhile lasting hold upon it. Even for the best-prepared, inasmuch as English remains more important to us than any foreign language, the exclusively oral-aural way, depriving us of precious opportunities for varied exercise in English, is not the best approach. It is rather ridiculous, indeed, to assume that we can learn to speak a foreign language in class-room time. Nor is speaking the foreign language the best main objective for those who study it.

Audio-Visual Aids

(Continued from November, 1959)

V. ARGENTINA

1. Films:

Argentina: People of the Pampas. Second edition. 16 min. Illustrates rural and urban life by contrasting the rich agricultural areas of the Pampa with the industrial, business and shopping area of Buenos Aires. (EBF)

2. Records:

Argentine Dances. Two 12" LP \$5.98. Dances played by the Abalos Brothers. Dances are: La nana, El escondido, El caundo, El palito, La chocarera dable, El costeno, El triunfo, Pala pala, El remedio, Gato Correntino, La firmeza, Malambos, Cuca. (Folkways)

VI. BOLIVIA

1. Films:

Indian Street. 22 min. Presents a story of Bolivia, showing that the country is divided into three parts, city people, mountain Indians, and those of the jungle. Also the story of Hahasa village. (Maryknoll, free loan film)

VII. BRAZIL

1. Films:

The Amazon Awakens. 33 min. Color. Social studies documentary treatment of the great river basin, its history, resources, and potential development. (United World)

Brazil: People of the Highlands. 17 min. Color. Harbor and city of Rio de Janeiro, climate, topography and geographical division of the country. Life of a wealthy coffee plantation owner and his family. Mineral wealth of the highlands. (EBF)

Nationhood for Mexico and Brazil. See Mexico (films)

Portuguese in Brazil. 29 min. Activities of Portuguese in Brazil. Explains their changing

attitude toward the American lands. One of 15 films on Latin America. (Indiana)

2. Filmstrips:

Brazil and the Guianas. 2 parts. Color. \$6 each. Part of "Latin America. Regions and Countries of South America." Scenes, peoples, customs, origins, climate, products. (McGraw-Hill)

VIII. GUATEMALA

1. Films:

Los altos de Guatemala. Color. 15 min. Indian villages that cluster about Lake Atitlan are the locale for much of this entertaining and instructive film showing simple and happy life of the Mayan Indians in the highlands of Guatemala. (United World)

The Ebony Shrine. 11 min. Rental: \$2.50. A visit to the ancient cathedrals of ruined cloisters of Guatemala. Also a pilgrimage to the Ebony Shrine. (Mogull)

IX. HONDURAS

1. Films:

Why the Kremlin Hates Bananas. 12 min. Color. Free. Honduras Agricultural School maintained by United Fruit Co. Entertainment. (Association Films)

X. MEXICO

1. Films:

The Brave One. 100 min. Rental: \$35. A little Mexican boy determines to save his bull from its destiny in the bull ring. Features Michael Ray and Rodolfo Hoyas. (Ideal)

Chico and the Archbishop. 26 min. Parish priest stands by bright but troubled boy at the risk of his position in the church. Ricky Vera and Harry Sartell star in this film. (Carousel Films)

Fishing Holiday in Mexico. 25 min. Color.

Free. Action and thrills in this fishing and sightseeing excursion in the tropical Gulf of Mexico. (Gulf Oil)

Give and Take with Mexico. 15 min. Rental: \$15. A film on international co-operation and goodwill between the U. S. and Mexico. Various Mexican influences in the U. S. are brought out in our architecture, music and way of life. (Frith)

Guadalajara. 18 min. Color. A tour through colorful Guadalajara, Mexico's second largest city. Highlights include famous churches, a potter at work, and scenes at Mazatlán. (United World)

Mexican Economy. 20 min. Color. Rental: \$15. Reviews agriculture, manufacturing, marketing, mining, petroleum, transportation and tourism. (Fairweather)

Mexican Olla Makers. 9 min. Color. Rental: \$5. Shows how a primitive society lives, how the making of ollas (clay jars) is their livelihood, and how they contribute to the Mexican life of today. Scene is the Mayan village of Ubalama. (Bailey)

Mexican Popular Art. 16 min. Color. Rental: \$10. Photographed at an exhibition in Paris, this film records a seldom-studied genre of Mexico's rich artistic heritage, the small toys, figurines, masks and souvenirs made by the Mexicans not for the museums but for themselves. (Brandon)

Mexico. Pattern for Progress. 17 min. Color. 1956. Life in modern Mexico. Emphasis is placed on progress. Scenes of streets, parks, buildings, University of Mexico. Good for social studies; also for elementary schools. (Hoeftler Productions)

Mexico Today. 63 min. Color. A documentary showing panoramic views of ultra-modern Mexico city and ends with neon-light studded scenes of its night life. Visits to Guadalupe, Acapulco and other places. Available also in two parts, 31 minutes each. (Hollywood Enterprises)

Nationhood for Mexico and Brazil. 29 min. Reviews the independent movement in Brazil, characterized as the least painful and bloody of any state. Also traces the struggle for independence of Mexico. (Indiana)

Our Spanish-speaking Neighbors. Education and Health, Mexico. 11 min. Rental: \$2. The

reasons for the rapid development of industry and commerce within the country are the subject of this film. Covers types of manufactured goods. Discusses raw materials, transportation, etc. (Progressive Pictures)

Pacific Sails. 20 min. Color. Free. Shows a speedy outboard taking a party out in search of the elusive sailfish. The background of beautiful scenery just off the coast of Acapulco in Southern Mexico makes the film most interesting. (Ideal)

Paricutin. 20 min. Color. Rental: \$5. Scenes of the famous Mexican volcano. (Mogull)

Santa. 85 min. Based on the famous Gamboa novel, starring Lupita Tovar, and Carlos Orellana. (Hoffberg)

Social Revolution. 20 min. Color. Rental: \$15. The nature of the important changes in the social life of Mexico are covered: health, housing, education, urbanization, integration of the Indian population, labor relations, sports and the arts. (Fairweather)

The Roots of Modern Mexico. 20 min. Color. Rental: \$15. The geography of the main regions of the country is described followed by a summary of the political history of Mexico from the Aztecs to the middle of the twentieth century. (Fairweather)

World Without End. 45 min. Unesco Film. Filmed in Mexico and Thailand. Presents a picture of the poverty and illness common to both of these countries where there is a divergence in religion, language, and culture. (Brandon)

2. Filmstrips:

Mexico and Central America. 6 filmstrips. Color. \$6 each. Titles: Ranch in Northern Mexico, Town and City in Mexico, Farmers of Mexico, People of Guatemala, Costa Rica, The Rich Coast, Panama and the Canal. These strips cover the land and the people of each of the countries studied. (EBF)

Marvels of Mexico. 8 filmstrips. Color. \$4 each or \$24 per set. Average: 25 frames. Titles: History of Mexico, The Land and Its Uses (two parts), How the People of Mexico Live, Mexican Markets, Mexico City, Arts and Crafts, Mexico at Play. (Scribners)

No Longer a Stranger. \$3 B&W. This filmstrip is based on the motion picture: "They Too,

Need God," the dramatic story of the Martinez family who came to the U. S. from Mexico seeking a better way of life. (Baptist)

This is Palmira. 63 frames. Color. Religious. Shows early life of a little girl in the shrine-city of Guadalupe, Mexico, in relation to the Protestant center, at play, at school, at home, in the market, and Sunday School. (Congregational)

XI. PANAMA

1. Films:

Life to Life and Beyond the Bells. Two films on missionary life in Panama, photographed in Panama. (Foursquare Gospel)

Panama. 19 min. Color. Rental: \$7.50. An exciting visit to Panama. Free. Reviews the historical background and current social, economical and military status of the country. The canal must be kept open and operating, since it is one of the most important U. S. outposts. (Dept. of the Air Force, or of the Army)

XII. PUERTO RICO

1. Films:

Operation Bootstrap. Free loan. A dramatization of Puerto Rico's plan to develop industry on the island to affect the traditional one-crop agricultural economy. (Bransby)

2. Filmstrips:

Puerto Rico Today. 31 frames. B&W. \$3.50. Covers history of Puerto Rico, highlights of its history, climate and topography, resources, agriculture, education, relationship to the U. S., and current problems. (Visual Education)

Profile of Puerto Rico. 50 frames. Color. \$6. Progress made in recent years, largely through "Operation Bootstrap." (Visual Education)

Puerto Rico, The New Commonwealth. 47 frames. Color. \$6. Scenic views of interesting sites and progress made in the island. (Popular Sciences)

XIII. URUGUAY

1. Films:

Montevideo Family. 19 min. Rental: \$1. The daily life of a typical middle class family living in the capital city. Members of the family are shown at work and at play. (United World)

Uruguay. 20 min. Its liberal, independent,

and advanced social and political life. Relative ease, wealth, and contentment of its people; the agricultural and economic basis of the country's good fortune. (United World)

2. Filmstrips:

Ranch and City in Uruguay. 51 frames. Color. \$6. Authentic color photos and maps combine with carefully prepared text to provide a study of the physical, social and economic geography of this country. There are questions for review and discussion. (EBF)

XIV. VENEZUELA

1. Films:

A Mile to El Dorado. 27 min. Color. Free loan. The discovery of El Dorado in the region of Maracaibo, great wealth of petroleum. This was the section of Venezuela where explorers were looking for the legendary city of El Dorado. Striking color photography reveals the Venezuelan countryside and cities. (Association)

New Venezuela. 10 min. Color. Rental: \$7.50. An exciting visit to this country, via the magic wide-screen CinemaScope. 20th Century-Fox (Films, Inc.)

Venezuela: People and Petroleum. 27 min. Free. (Modern Talking Picture)

XV. PORTUGAL

1. Films:

The Beach of Nazare. 8 min. Sale: \$48. In a little town in Portugal, the streets are filled with gay Scotch plaids. Napoleon and the Duke of Wellington left their mark on this port-village. Even fishermen hurl a touch of Highland fling—story of how it happened. (FON)

Born to Fight. 15 min. Sale \$85. Training of bulls for the ring and the training of men who fight them is equally important and colorful. The bull in Portugal is not killed. (FON)

A Family of Lisbon. Color. 16 min. Shows harbor, docks, canning, business district, homes on hilltop, market, local dances. (Frith)

Introducing Portugal. 18 min. Produced for NATO. Describes the country and the people: geography, history and achievements. Economic life, occupations and social customs. (United World)

Portuguese in Brazil. See Brazil (Films)

A Story of Portugal. 23 min. Color. Free. His-

tory, architecture, scenery and main tourist attractions. Lisbon, Belem and seaside resorts. (Swissair)

1a. Special films:

Encyclopaedia Britannica has forty well-known and popular educational films narrated in Portuguese. They cover health, sanitation, geography, chemistry and other subjects. (Write for list) (EBF)

2. Filmstrips:

Southern Europe. Series of 5 color filmstrips, \$6 each, about 55 frames each. One on Portugal. (EBF)

3. Records:

Say it in Portuguese. LP record and booklet, \$1.49 (Dover)

Sonnets from the Portuguese. Katherine Cornell reads selected poems by Elizabeth Barrett Browning. 1-12" \$5.95. (Caedmon)

4. Slides:

Packages of 4 slides for 98 cents on important cities and country scenes. (Weston)

XVI. RUSSIA

1. Films:

Archeological News from Russia. 29 min. Rental: \$4.75. Discusses the present status of archeology in Russia. Shows objects found there. (NET)

A Big Family. 107 min. Apply for rental. Based on the novel, *The Zhurbins*, by V. Kochetov, and deals with three generations of shipyard workers, portraying the intimate lives in the Zhurbin family. (Brandon)

Boris Godounov. 105 min. Color. Apply for rental. Opera based on Pushkin's tragedy of the same name. Depicts an important episode from the history of medieval Russia. Moussorgsky's greatest opera. Russian dialogue, with English subtitles. (Brandon)

Children of Russia. 11 min. Portrays how Russian children go to school, garden, play, parade and visit museums and galleries. (Film Library)

Cossacks Beyond the Danube. 95 min. An operatic comedy featuring light, gay music, and relating the adventures of a band of Cossacks,

living in Turkey under the Sultan's domination, who revolt and return to their native Ukraine. (Brandon)

The Forty-First. 100 min. Apply for rental. From Boris Lavreniov's story. Young Maryutka misses shooting a White Guard officer. On their long trek to the sea they feel a strong compulsion toward each other and finally fall in love. But when the officer runs to rejoin his detachment, he is shot by Maryutka, the best sniper of the detachment. Despite her love, she scores her forty-first point as a sniper. (Brandon)

Gift for Music. 89 min. 1957. A fresh and lively glimpse into life in Moscow today as observed in this story of the musical progress of a young prodigy of the piano. (Brandon)

The Grasshopper. 90 min. Based on a story by Chekhov, about the "grasshopper wife" of an unromantic surgeon who spends most of her time entertaining a collection of fawning dilettantes and artists, until she realizes too late the true worth of her husband and is left lamenting the futility of her existence. (Brandon)

Maximka. 75 min. Based on the story of "Ocean Tale," by Russia's Conrad, Konstantyn Stanyukovich, about a little Negro boy, Maximka, who was saved by a Russian sailor in the middle years of the last century when extralegal slave trade still went on. (Brandon)

The Mistress. 96 min. Based on the play by Maxim Gorky about a matriarch who controls her shipping business as rigidly as she dominates the life of her family. Excellent acting by members of the original State Maly Theater cast. (Brandon)

Mother. 92 min. Based on Gorky's *Mother*. New version, Russian dialogue and English titles. A woman drawn by love for her son into the dangerous maelstrom of revolt in a provincial Russian town at the turn of the century. (Brandon)

People of the Soviet Union. 21 min. Rental: \$5. Shows the vast country of Russia and the many racial groups which make up the Soviet Union. (Film Library)

Russia. Color. 25 min. Sale: \$25. Examination of Russia and the impact of the Soviet system on various phases of Russian life. By Julien Bryan. (IFB)

Russian Life Today. 21 min. Color. Rental \$10. Uncensored, authentic photographs by Mr. and Mrs. Frederic Christian. Urban and rural life, homes, hospitals, theaters, schools, farms, inside Kremlin. (Bailey)

Safety Match, The. 60 min. Based on the story by Chekhov. Russian dialogue with English subtitles. (Brandon)

Soviet Union. The Land and the People. 16 min. Surveys Russia's great diversity in land forms, climate and human activities. Emphasizes the trend toward future development as seen in expanding industry, increased production, and wider use of previously developed land. (Coronet)

Stars of the Ballet. 80 min. Excerpts from Tchaikovsky's "Swan Lake" and two contemporary ballets, brought to the screen by leading dancers and members of the corps de ballet of the Bolshoi Opera House, Moscow. (Brandon)

2. Filmstrips:

How Strong is Russia. 56 frames. B&W. \$2.50. Appraisal of the Soviet Union, prepared with the aid of Times reporters stationed in Russia. Discussion manual. (NY Times)

Russian: Classroom Filmstrip. B&W. \$2.95. Primarily the geography and scenes of people in action. This filmstrip can also be secured with a set of "Classroom Pictures," 48 pictures, concerning the geography and people of Russia (\$3.95). (Fideler)

3. Records:

Elementary Russian Lessons. Simple tales in Russian, stories from Russian folklore and traditional songs, all prepared by experts and natives now residing in the U. S. (EMC)

Listen and Learn Russian. Three 10" LP records. \$5.95 per set. Also 192-page manual. Spoken by G. Glinka and Helen Michailoff. Comprises: "An introduction to Russian," "Supplementary material on travel and tourist language," the phrase approach, and coordinated with the manual. (Dover)

Russian. 7" LP. \$1. Pronunciation of the Cyrillic letters, contrasts of voice and voiceless consonants, contrasts of hard and soft consonants, examples of consonantal assimilation

and short Russian text "The Fox and the Raven." (EMC)

Russian Poetry. 12" LP. \$5.95. Record with booklet with text in Russian and English. Read by Larissa Gatova. Excellent for advanced students in Russian. (Folkways)

4. Slides:

This is Russia. (Weston). This firm is releasing 75 "Magic Package" slide units concurrently with the release of Universal-International full length feature film, *This is Russia*. 98 cents per unit of four slides. The Weston release includes 300 individual slides, the originals of which were made by Sid Feder. Slides are not clips from film, but actual shots taken during production of the film. (Weston)

Weston Slides. The Weston collection, in addition to above, consists of some 77 sets of packages of 4 slides, at 98 cents for set of four, covering the most scenic and interesting parts of Russia. (Weston)

5. Tapes:

Russian Tapes. The Russian Language, Spoken Russian for Students and Travelers, Foundation Course in Russian, are several tapes, at both speeds, available at nominal fees with textbook. Write for inquiry. (National Tapes)

XVII. SPAIN

1. Films:

Alhambra. 11 min. Travelogue showing the highlights of the famous Moorish Palace in Granada. Rental: \$2.50 (Mogull)

Around and About Juan Miró. 63 min. Produced in New York in 1956 with music by Edgar Varese. Deals with Miró's work and development as an artist from 1915 to the present and shows how deeply rooted he is in his native Catalonia. Much of the film was filmed in Barcelona. (Bouchard)

Basque Sports. 8 min. B&W. The bouncing Basques of northern Spain who work hard and play hard, show their many sports in this film. Jai-Alai is their native game. Basque music and dances are shown. (FON)

Bullfight. 1957 Rent: \$35. Documentary featuring the greatest bullfighters, including Manolete, Dominguín, Conchita Cintrón, and

others. Traditions, customs and techniques. (Contemporary)

Cirios simbólicos. Color. 20 min. Rental: \$10. A lenten and Easter film. (Damascene)

Creation Tapestry. A color film on the rare 12th century Romanesque work "The Creation Tapestry" which is now in the chapter house of the Cathedral of Gerona, Catalonia, Spain. Running time: 12 min. Rental: \$20. (Bouchard)

Day Manolete was Killed. 19 min. Rental: \$7.50. A documentary by Barnaby Conrad, about Manolete, at thirty years of age, who came out of retirement to fight the young challenger Dominguín. Reconstructs the match, when death came to Manolete. Still photos. (Brondon)

Don Bosco. "Apóstol de Juventud." "Un film de alta poesía humana y religiosa." Spanish version of an Italian movie with Gian Paolo Rosmino and Vicenza Stiffi starring. (Mogull)

Don Quijote, in Russian. 120 min. 1957. With English dialogue. Produced and directed by Grigory Kozintsev. (Brandon)

Don Quijote and the *Mad Queen*, well-known films which have been shown in the U. S. in the past, are now distributed by Films de España, a newly organized organization. Both films are 16 mm and 35 mm, both filmed in Spain, and available with English subtitles. (Films de España)

El hombre del mar. 88 min. Romantic drama with comedy. (Hoffberg)

Impressions of Seville. 11 min. Travel. Scenes of Seville. (Mogull)

Land of Don Quijote. 11 min. Shows sections of Spain where the famous novel took place. (Mogull)

Mano a Mano. 53 min. With Miguel Angel Perriz. Also in 35 mm. Shows bullfights and cockfights. (Hoffberg)

Mediterranean Cruise. Free loan. 30 min. A 66-day cruise of the Mediterranean, touching on southern Spain, French Riviera, Rome, Naples, Holy Land and other sites. (Sterling Movies)

Juan Miró Makes a Color Print. 20 min. Shows the master at work. (Bouchard)

Moorish Spain. 11 min. Rental: \$2.50. Scenes from Southern Spain, especially Granada, Seville and other Moorish sites. (Mogull)

The Mystic Alhambra. 12 min. Color and

B&W. Shows old and new Granada, its lasting influence. Exterior of the Alhambra, and other interesting places of the famous palace. (Simmel-Meservy)

Navy Decline, The New Navy, The War with Spain. 21 min. Color. Decline of the wooden warship following the civil war; role of the navy in war with Spain. (United World)

Pablo Casals. 28 min. Rental: \$2.50. A day in the life of the famous cellist, who strolls through the streets of Prades in the French Pyrenees. (Contemporary)

Panoramas españoles. 11 min. Rental: \$2.50. General vistas of Spain. (Mogull)

Paz verdadera. Color. Sale: \$285. Three parts: The Prophecies, The Nativity, and The Epiphany. The story of Christmas. Biblical text narrated by professionals from Spain. Music composed by Guilio Silva. Serious treatment of the Nativity, stressing the rich symbolism of Christmas. (Damascene)

Un pueblo de España. 11 min. Color and B&W. A shorter version of "Village of Spain," with a slow paced Spanish sound track. Subject matter centers on the home, family and simple occupations. (Churchill-Wexler)

San Clemente de Tahull. Color. 12 min. Rental: \$20. Shows a series of frescoes of Tahull. (Bouchard)

Southern European Neighbors. "Spain." Set of five 10 min. color and B&W films on Greece, Italy, Portugal, Spain, and Turkey. Studies historical, industrial, geographical, and scenic highlights of each of the countries covered. (EBF)

Spain. Yesterday and Today. 11 min. Rental: \$2.50. Contrasts between old and modern Spain. Travelogue. (Mogull)

Spain's Romantic Isles. B&W. 11 min. A glimpse of the Balearic islands. (Mogull)

The Spanish Gardner. 95 min. Feature. Apply for rental. Adaptation of the Cronin novel, recently shown in 35 mm throughout the country. Tells the story of the motherless boy with an overly protective father. Most action in Costa Brava. (United World)

Spanish Technique. Lesson I. 10 min. B&W. \$45. La Meri and de Falco demonstrate basic body posture, movement and footwork with the aid of normal, slow motion and close-up

photography. Dance of the "sevillanas." (Dance Films)

Village of Spain. 21 min. Color and B&W. A picture of the traditions, religion, family life, education and recreation in the small Spanish village of Mijas. (Churchill-Wexler)

1a. Special films:

The Spanish National Tourist Office, 23 W. Jackson Blvd., Chicago 4, and the other official tourist offices of Spain in this country, have for restrictive distribution 16 beautiful films from Spain, all in color, with English commentary, between 15 and 20 minutes running time and available free to qualified agencies, clubs, schools, etc. Titles: Contrasts of Madrid, Where the Jota is danced, Gardens of Spain, The Spanish Pyrenees, Two Ancient Cities and Two Royal Residences, Salamanca, Mediterranean Paradise, Goya's Paintings in San Antonio de la Florida, Stalking the Spanish Ibex, Fast Waters in Spain, Pre-Romanic Art in Asturias, Fiesta in Pamplona, Castles and Castagnettes, Holiday in Spain, Fiesta in Jerez de la Frontera, Spanish Olives.

Encyclopaedia Britannica Films in Spanish narration: This firm has for distribution 40 instructional films with Spanish narration which may appeal to Spanish classes. Among some titles: West Indies, Farm Animals, Land of Mexico, People of Mexico, Airplane Trip to Mexico, Brazil, Colombia and Venezuela, Pottery-Making, Passenger Train, Honey Bee, etc. (EBF)

2. Filmstrips:

Cities of Europe. Set of 7 filmstrips. Color. \$42 for set or \$6 each. Average: 50 frames. Cultural, economic and social aspects of each of the cities discussed. Significant sculpture, monuments, buildings, and points of interest. Titles: Rome, Paris, London, Vienna, Madrid, Toledo, Fortress City of Spain, Granada and the Alhambra. (EBF)

Esto es España. Color. 2 parts. 37 frames each. 1957. Teacher's manual. I: Tour of Barcelona port and from there to Avila, Segovia, Toledo and Alhambra. II: Madrid and Seville, with views of scenic places in these two cities. (Gessler)

Ferdinand The Bull. Color. 50 frames. \$6. Walt

Disney's charming and well-known story. (EBF)

Southern Europe. Spain. Series of five color filmstrips, \$6 each or \$30 per set. Covers France, Spain, Switzerland, Italy and Portugal. Provides a comprehensive geographical survey of the people, their land, their industry and culture of the countries studied. (EBF)

Three Promises. 1956. 69 frames. B&W. \$3. In French, English and Spanish, explains how United Nations works to keep the three promises set forth in the charter. (McGraw-Hill)

Vamos a España. 2 parts. 47 frames each. B&W. Teacher's manual. I. Toledo, and views of the city of Madrid. II. Escorial, Segovia's aqueduct, Avila. (Gessler)

3. Recordings:

Calderón de la Barca: *El Alcalde de Zalamea.* The complete play in Spanish. Two 12" records, \$11.90. (Caedmon)

Calderón de la Barca: *La Vida es Sueño.* Item. (Caedmon)

Don Quijote. One 12" LP. \$3.95. Selections in English read by Walter Starkie. (Library of World Lectures)

Don Quijote. 12" LP. \$5.95 Excerpts from the great classic of Cervantes read in Spanish by Jorge Juan Rodríguez. Booklet with complete text in Spanish. (Folkways)

The Niña, The Pinta and the Santa María. 12" LP. \$4.98 A musical fantasy of the voyage of Columbus. Excellent for upper elementary grades. (Dot)

Rodrigo. Concerto for guitar and orchestra. One 12" LP. Includes de Falla's "Night in the Garden of Spain." (London Records)

Song and Dances of Spain. 12" LP. \$4.98. Twenty-six popular dances of Mallorca and the "Jota" of Aragón. (Westminster)

Zorrilla: Don Juan Tenorio. The famous play in Spanish. Two 12" LP, with text \$11.90, performed by the Compañía española de Teatro Universal. (Caedmon)

4. Slides:

Weston Slides: This collection contains over forty "Magic Package" units, four slides each, selling for 98 cents, and covering every city and point of interest of Spain. (Weston)

Ancora Collection: Without doubt the best

color slides on Spain. Photographed by Producciones Ancora of Barcelona and at present being imported into the U. S., this collection consists of nearly 100 units of five slides each, covering every aspect of Spanish life, art, cities, monuments, travel, etc. Also has filmstrips on Cid, Reyes Católicos, Colón, Cortés, Pizarro, Balboa, Magallanes, El Cano, and many others in process of preparation. Business arrangements now being made in Hollywood and other cities to make these collections available to American public.

XVIII. MISCELLANEOUS

1. Films:

And Now Miguel. 63 min. \$5 rental. Family life in the South West of the U. S. (United World)

Energetically Yours. Free loan. 13 min. In eight languages, including the Romance languages. Shows man's unrelenting search for energy sources, the lever to his progress. (Standard Oil Co., N. J.)

The Heart of the Philippines. Color. \$300, rental: \$10. Religious film. Work of missionaries and their schools and evangelical services in Luzon villages. Rogelio, a young Filipino, is converted and prepares for life of Christian service. (Foreign Mission Society)

U.S.A. 45 min. Color. Free loan. Overall picture of the U.S. translated into 29 languages for showing in 300 overseas locations. (Pan American Airways)

2. Records, Filmstrips, etc.:

Israeli Children's Songs: 10" LP record, 20 selections sung in Hebrew by Miriam Ben-Zera. Booklet. (Folkways)

Sephardic Folk Songs. 12" LP record, \$5.95. Sung by Gloria Levy, notes by Prof. M. J. Bernardete. (Folkways)

Say It Correctly in Modern Greek. LP record, \$1. Sentences and expressions useful to an American visitor in Greece. (Dover)

Silver Spurs in California. Filmstrip, color, about 45 frames, \$6. The Spanish in California, describing daily life and designed to provide enrichment and background material for American history. (McGraw-Hill)

Spanish Vocabulary. Car games. Also in other languages. \$5.95. With instruction booklet.

Game consists of five card games (two decks of cards per game) which can be played as solitaire or by up to four participants, who learn to read, write, pronounce and speak Spanish. (Language Institute)

JOSÉ SÁNCHEZ

University of Illinois (Chicago)

LISTING OF DISTRIBUTORS AND DEPOSITORS OF AUDIO-VISUAL MATERIALS

Air France, 683 Fifth Ave., N.Y.

Alcoa Steamship Co., 267 W. 25th St., N.Y.

American Library Color Slide Co., Inc., 222 W. 23rd St., N.Y. 11

Arizona Language School, 908 N. 3rd St., Phoenix, Ariz.

Army: Dept. of the Army, Washington, and other districts.

Association Films, Inc., Broad and Elm, Ridgfield, N.J.

Audio Master Co., 341 Madison Ave., N.Y. 17

Audivision Language Teaching Service, 100 Church St., N.Y. 17

Austrian Consulate, 527 Lexington Ave., N.Y. 17

Avis Films, P.O. Box 643, Burbank, Cal.

Bailey Films, Inc., 6509 De Longpré Ave., Hollywood 28, Cal.

Baptist Film Library, 19 So. LaSalle St., Chicago 3, Ill.

Board of Canada, National Film: 630 Fifth Ave., N.Y.

Bouchard, Thomas J., Stony Brook Rd., West Brewster, Cape Cod, Mass.

Bowman, Stanley, 12 Cleveland Ave., Valhalla, N.Y.

Brandon Films, Inc., 200 W. 57th St., N.Y. 18

Bransby, John, 1860 Broadway, N.Y. 23

Caedmon Sales Corp., 277 Fifth Ave., N.Y. 16

Carousel Films, Inc., 1511 Broadway, N.Y. 36

Churchill-Wexler Film Productions, 801 N. Steward St., Los Angeles 38, Cal.

Cinema 16, 175 Lexington Ave., N.Y. 16

Columbia Records, 799—7th Ave., N.Y. 19

Congregational Christian Mission Council, 287 Fourth Ave., N.Y. 10

Contemporary Films, 13 E. 37th St., N.Y. 16

Coronet Films, 65 E. So. Water St., Chicago 1, Ill.

Damascene Pictures, 1601 Hobart St., N.W., Washington 9, D.C.

Dance Films, Inc., 25 E. 17th St., N.Y. 21

Delta and C. & S. Airlines, Municipal Airport, Atlanta, Ga.

EBF: Encyclopaedia Britannica Films, Wilmette, Ill.

Educational Guides, 10 Brainerd Rd., Summit, N.J.

EMC Recording Corp., 806 E. 7th St., St. Paul 6, Minn.

Enrichment Teaching Materials, 246 Fifth Ave., N.Y. 1

Epic Records, 799 Seventh Ave., N.Y. 19

FACSEA, 972 Fifth Ave., N.Y. 21

Fairweather, Prof. John, P.O. Box 43, Riverdale Station, N.Y. 17

Fideler Co., The, 31 Ottawa Ave., N.W., Grand Rapids 2, Mich.

Film Center, Inc., 20 E. Huron St., Chicago 11, Ill.

Film Images, 1860 Broadway, N.Y. 23

Films de España, 826 Seventh St., N.Y. 19

- FON: Films of the Nations Distributors, 62 W. 45th St., N.Y. 36
- Focus Films Co., 1385 Westwood Blvd., Los Angeles 24, Cal.
- Folkways Record, 117—46th St., N.Y. 36
- Foreign Mission Society, 353 Wellington Ave., Chicago 14, Ill.
- French Tourist: French Government Tourist Office, 610 Fifth Ave., N.Y. 20
- Frith Films, 1816 Highland, Hollywood 28, Cal.
- Foursquare Gospel, 1100 Glendale Blvd., Los Angeles, Cal.
- German Tourist Information Office, 500 Fifth Ave., N.Y. 36
- Gessler Publishing Co., Hastings-on-the-Hudson, N.Y.
- Gulf Oil Co., P.O. Box 1166, Pittsburgh 30, Pa.
- Hoefler, Paul, 7934 Santa Monica Blvd., Los Angeles 46, Cal.
- Hoffberg Productions, Inc., 362 W. 44th St., N.Y. 18
- Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood 28, Cal.
- Ideal Pictures, 58 E. So. Water St., Chicago 1, Ill.
- IFB: International Film Bureau, Inc., 57 East Jackson Blvd., Chicago 4, Ill.
- IFF: International Film Foundation, 270 Park Ave., N.Y. 17
- Indiana University, Audio-Visual Center, Bloomington, Ind.
- Institute of Visual Training, 40 E. 49th St., N.Y. 17
- Iowa State University, Bureau of Audio-Visual Instruction, Iowa City, Iowa
- Lambert Foundation, Box 352, Gambier, Ohio
- Language Institute, Inc., Allenton, Pa.
- Library Films, 25 W. 45th St., N.Y. 19
- Library of World Lectures, Inc., 501 Madison Ave., N.Y. 22
- London Records, 539—25th St., N.Y. 1
- Lufthansa German Airlines, 555 Fifth Ave., N.Y. 17
- Maryknoll Fathers, Maryknoll, N.Y.
- Mautner, E. J., P.O. Box 231, Cathedral Station, N.Y. 21
- McGraw-Hill Films, 340—42nd St., N.Y. 36
- Modern Talking Picture Service, 45 Rockefeller Plaza, N.Y. 20
- Mogull Camera Film, 122—114 W. 48th St., N.Y. 36
- National Tape Library, 2413 Penn Ave., N.W., Washington 7, D.C.
- National Telefilm Association, 10 Columbus Circle, N.Y. 19
- NET Film Service, Indian University, Bloomington, Ind.
- NFBC: National Film Board of Canada, 400 W. Madison St., Chicago, Ill.
- N.Y. Times, Times Square, N.Y.
- North American Neighbors, Episcopal Church, 281 Fourth Ave., N.Y. 10
- Ottenheimer Publishers, 4805 Nelson Ave., Baltimore 15, Md.
- Pathescope Educational Films, Inc., 10 Columbus Circle, N.Y. 19
- Pizzo, Sal and Nadine, 80 Fairway Drive, Daly City, Cal.
- Popular Science Publishing Co., 353 Fourth Ave., N.Y. 10
- Progressive Pictures, 6351 Thornhill Dr., Oakland 11, Cal.
- Rosene, Russ and Rita, 720 Skyland Dr., Sierra Madre, Cal.
- Scribners and Sons, 597—5th Ave., N.Y. 17
- Simmel-Meservy, Inc., 9113 W. Pico Blvd., Los Angeles 33, Cal.
- Spanish Tourist Office, 23 W. Jackson Blvd., Chicago 4, Ill.
- Standard Oil Co., New York City
- Sterling Moves, U.S.A., 729—7th Ave., N.Y. 19
- SVE, 1345 W. Diversey Blvd., Chicago 14, Ill.
- Swissair, 3 E. 54th St., N.Y.
- Tradition Records, Box 72, Village Station, N.Y. 14
- United World Films, Inc., 1445 Park Ave., N.Y. 29
- University Associates: Enrichment Teaching Materials, 246 Fifth Ave., N.Y. 1
- Visual Educational Consultants, 2066 Helena St., Madison 4, Wis.
- Weston Travels, Inc., 3801 N. Piedras St., El Paso, Texas
- Westminster: Spoken Arts, 275 Seventh Ave., N.Y. City
- Wholesome Films Service, Inc., 20 Melrose St., Boston 16, Mass.

* * *

Music the Universal Language?

By almost unanimous vote the faculty of Yankton College, South Dakota, has voted in favor of "universal and rigid enforcement" of a two-year language requirement. Exception was made, however, for Bachelors of Music.

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Notes and News

Schiller 1759-1959

AN DIE FREUDE

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund . . .

Festen Mut in schweren Leiden,
Hilfe, wo die Unschuld weint,
Ewigkeit geschworenen Eiden,
Wahrheit gegen Freund und Feind
Männerstolz vor Königsthronen—
Brüder, gält' es Gut und Blut:
Dem Verdienste seine Kronen,
Untergang der Lügenbrut!

Schließt den heil'gen Zirkel dichter,
Schwört bei diesem goldnen Wein,
Dem Gelöbde treu zu sein,
Schwört es bei dem Sternenrichter!

HYMN TO JOY

Joy, thou goddess, fair, immortal,
Offspring of Elysium,
Mad with rapture, to the portal
Of thy holy fame we come!
Fashion's laws, indeed, may sever,
But thy magic joins again;
All mankind are brethren ever
'Neath thy mild and gentle reign.

He, that noble prize possessing—
He that boasts a friend that's true,
He whom woman's love is blessing,
Let him join the chorus too!
Aye, and he who but one spirit
On this earth can call his own!—
He who no such bliss can merit,
Let him mourn his fate alone! . . .

Courage, ne'er by sorrow broken!
Aid where tears of virtue flow;
Faith to keep each promise spoken!
Truth alike to friend and foe!
'Neath kings' frowns a manly spirit!—
Brethren, noble is the prize—
Honour due to every merit!
Death to all the brood of lies!

Draw the sacred circle closer!
By this bright wine plight your troth
To be faithful to your oath!
Swear it by the Star-Disposer!

Translated by E. P. Arnold Forster and Percy E. Pinkerton

Regional Foreign Language Meetings—A Pattern for Cooperation on the Local Level

Improvements, innovations, a new approach, a new attitude—the field of foreign language study is on the march today. Inspiring leadership from within, plus a strong assist from the federal and state governments, has given a dynamic urgency to the teaching of foreign languages. The various professional organizations have distributed word of these developments to their members through publications and annual meetings. However, the teachers who need assistance and guidance most of all are usually those who for one reason or another are not members of their professional organization. Since these lone strangers comprise a majority of all language teachers, any sweeping improvement in the field as a whole must look toward converting them to the cause.

Union College and the Schenectady Public School System have worked together for a number of years to improve the quality of foreign language teaching on a local level.

Since 1953, for example, the modern language department of the college has offered graduate courses to in-service teachers in a FLES French program. The city school system has paid the full tuition for its teachers who participate. Questions concerning methods problems and textbook selections are frequently directed to the college language faculty, especially by beginning teachers in suburban communities where enlarged language programs are under way. Several school administrators have come with requests for evaluation of the oral competency of prospective teachers.

Because this cooperation has worked so well locally, the plan was proposed to reach out into a radius of about 60 miles and invite all foreign language teachers and their administrators to attend a one day language institute. The basic idea was to stimulate all parties concerned and present new concepts as well as old truisms to those colleagues

who were rarely reached via normal channels. Examples of progress in language study in Schenectady were to serve as patterns for the administrator and teacher in many of the area's smaller and more isolated school systems. It was within this framework that the Schenectady Foreign Language Institute was conceived.

A joint committee of college and city school system representatives began work six months in advance on planning the program, exhibits, lunch and overhead arrangements. In due course the Institute took shape. The New York State Education Department sent its greetings and best wishes; a panel composed of a school board president, the New York State Supervisor of Foreign Language Education, a district school superintendent, a FLES expert, a high school German teacher, and a college French professor presented views from a variety of angles on the general theme of "The Schools and Foreign Languages—Today and Tomorrow"; Professor Elton Hocking of Purdue University gave the major address and tied together the various points of view expressed by the panel members. After lunch, demonstrations of classroom teaching were presented on various levels and in different languages; there were exhibits of text books, language laboratories, publications, tests—all manner of materials

ranging from the very practical to suggestions of things to come. The various committees had arranged an excellent presentation.

What were the results? A total of 169 people attended. Somewhat disappointing was the predominance of familiar faces; not as many of the aforementioned "lone strangers" were present as was anticipated. More disappointing was the absence of many of the school administrators who had been invited. Nevertheless, the sponsors felt that positive results of considerable proportion were achieved. At small expense (the deficit of about \$75 which was covered by Union College), the new gospel of foreign language learning was presented to a fairly large area that hitherto had been reached but lightly.

Such an area gathering as the Schenectady Foreign Language Institute can well serve as a pattern and be repeated by the grass roots constituents of our profession throughout the country. The major developments will come from above, but their application and encouragement rest in the hands of interested groups who can contact directly, the rank and file language teacher on the local level.

FREDERICK A. KLEMM

Union College

Mass-Media Promotion of Foreign Languages

A short, hard-hitting T-V announcement delivered by Dr. James Bryant Conant is seen and heard every day by millions of tele-viewers. Of importance to us is the fact that it defends and expresses a need for even more foreign language instruction. It comes as a station-break and is hard to ignore.

But foreign-language publicity is not limited to television alone. *Time* magazine (Sept. 14, 1959) ran a feature story on the same Dr. Conant, presenting the ex-Harvard President's views on foreign languages. It mentioned his concern for what he calls the "most common deficiency [in high schools]: only two years of foreign language study." *Time* reports that "Foreign language study is soaring, especially in elementary schools," and that "last year the U. S. Office of Education urged all schools to begin ten years of language in the third grade, the most sound-sensing age

level." The magazine article also notes that "More and more schools have 'language laboratories,' electronic playback units that let students compare their pronunciation with native voices."

It is significant that people in positions of importance and prestige as well as molders of public opinion are disseminating information about and are defending the need for foreign language study. It is a welcomed and wonderful sight, representing considerable progress, when one stops to think that during other troubled times in our history, the reaction was just the opposite. The same article points out that: "22 states in the World War I era passed laws discouraging 'foreign' language study."

GEORGE J. EDBERG

Purdue University

Mountain Interstate Foreign Language Conference

West Virginia University was host to the 9th annual MKFLC on Oct. 9-10. Sixty-six registered delegates, representing 28 colleges and universities and several public schools, plus a large number of visitors were treated to a variety of papers and illustrated talks, a panel discussion on "A Four Year High School Language Requirement," and a demonstration class of Russian for children, conducted by John Pushkarsh of West Virginia University.

Friday evening the guests attended a banquet at Mountlair, the student center, where they were delightfully entertained by Dr. Patrick Gainer of the University faculty, who discussed and sang a number of West Virginia folk songs. The feature address, "Bostain's Razor," was given by James C. Bostain, Foreign Service Institute, De-

partment of State. All present were then guests of Il Circolo Italiano at a showing of Orpheus, Jean Cocteau's award winning film.

A short business meeting brought the conference to a close on Saturday noon. The 1960 meeting will be held at Pikeville College in Kentucky, with the following as the executive committee:

Miss Blanche Banta, Pikeville College, chairman
Dr. Armand E. Singer, West Virginia University
Prof. Carey S. Crantford, Carson-Newman College

EDWARD G. LODTER,
Sec.-Treas., MIFLC

East Tennessee State College

Book Reviews

CORNELL, KENNETH, *The Post-Symbolist Period: French Poetic Currents, 1900-1920*. New Haven: Yale University Press; Paris: Presses Universitaires de France, 1958, pp. 182. \$4.00.

All students of modern French poetry are indebted to Professor Cornell for his series of authoritative, carefully documented studies. In an earlier volume, *The Symbolist Movement*, he provided a detailed chronological account of this great movement in French literature. Finding his material mainly in the periodicals where poets and critics first published their works, he brought forth a wealth of information about the symbolist writers, both major and minor ones, and also about the tangled skein of their literary theories. In his present book, a sequel to the other, he employs the same method for the period 1900-1920, once again with wide-ranging scholarship and admirable objectivity.

The first decades of this century produced only a few dazzling accomplishments in French poetry and, perhaps for this reason, the period has been slighted by literary historians. Yet it was rich in varieties of lyric expression—whether echoes of the past or forebodings of the future—and in debate on poetic theory and technique. Professor Cornell begins his survey with an analysis of the nineteenth-century legacy—especially Baudelaire, the Parnassians, the symbolists—which weighed very heavily on the younger generation of poets, leading some to imitation and others to a search for novelty. Around 1904 writers began to form into groups and schools, each one animated by literary doctrines which received wide discussion. Questions of prosody were raised: traditional metrics as opposed to various kinds of free verse and poetic prose. The purpose of poetry, particularly its function in society, was also a matter of serious concern, and this led to such movements as “unanimité,” with which the names of Vildrac and Romain Rolland are chiefly associated. Another phenomenon of the period was the liberation of women, or at least their proliferation as poets, writing usually in an intensely emotional vein reminiscent of romanticism. Claudel and Péguy began to emerge as important literary figures, first becoming famous around 1910, and were followed a little later by Apollinaire. Certain periodicals opened their pages to young or promising poets, notably the long-established *Mercury de France* (with Duhamel as its poetry critic for several years) and the newly conceived *Nouvelle Revue Française*, launched in 1909 by Gide and a group of brilliant colleagues. *Vers et Prose* is less well known today but, under the leadership of Paul Fort and André Salmon, it served from 1905 to 1914 as the most abundant and most eclectic vehicle for poetic publication. A number of ephemeral little magazines rendered service too, and these also are carefully studied by Professor Cornell.

French poetry suffered an eclipse during the war years, then reappeared brightly at the end of 1918. It was around this time that the nihilistic and destructive force of Dada began to be felt in France. In 1919 and 1920 Valéry rose quickly to eminence, marking a triumphant return to the ideals of the symbolists. Meanwhile, as the period in question came to a close, established reputations were rising or falling and further inquiries were being made as to poetic means and ends. Surrealism was about to burst upon the scene but not in time to fall within the scope of Professor Cornell's study. It is to be hoped that he will carry his research forward and bring out a history of French poetry from 1920 to the second world war.

Although crammed with facts and intended principally as a tool for reference, *The Post-Symbolist Period* is a most interesting book to read. It is skillfully organized and shows very clearly the primary patterns, as well as the secondary trends, which characterized the world of French poetry in the early part of this century. It is extremely well written, economically yet gracefully. Finally, since no one can be completely objective, Professor Cornell's own personality enters the book in many a sane, refreshing critical comment on the poets he has studied. This volume will surely prove indispensable to all scholars interested in twentieth-century French literature; indeed, it will be found enjoyable and instructive by anyone who likes to read poetry.

PHILIP A. WADSWORTH

University of Illinois

O'BRIEN, KATHRYN L. AND LAFRANCE, MARIE STELLA, *New Second-Year French*. Boston: Ginn and Company, 1959. Pp. xx+458. \$4.80.

This is the third edition of a well-known textbook. It is intended for second-year French classes at the high-school level, as a sequel to the same authors' *New First-Year French* or any similar text. The authors' constant aim is to develop the four skills concurrently. For those who wish to begin reading at once the authors have provided “Preliminary Work with Verbs,” introducing the past definite, the subjunctive, and the “derivation” of tenses from principal parts.

The text proper contains thirty-five lessons, divided into five units, each of which consists of six lessons, review lesson, and a chapter of a “Petit Aperçu de la civilisation française.” Each lesson text (usually a dialogue) forms the basis of two consecutive lessons, of which the first is subdivided into lesson text, vocabulary, conversation, and verb study, and the second is subdivided into grammar, word study, review, translation, and optional material (supplementary readings, songs, etc.). Exercises are abundant. They often verge on “my aunt's purple umbrella,” however. Perhaps younger students will not find this as

objectionable as do more mature students. Verb forms and usages are emphasized throughout.

Appendixes contain such material as supplementary English sentences for translation, reference lists (complementary infinitive, inflection of nouns and adjectives, etc.), verbs, pronunciation and intonation.

The vocabularies are adequate.

This is a very handsome book, with a dazzling view of Chartres Cathedral in technicolor on the cover. The illustrations are unusually sharp and interesting. Especially vivid are the colored illustrations of people, places, and paintings.

It is regrettable that the proofreading was not done more carefully. There are numerous minor errata throughout. I mention *etre* (without circumflex) because it occurs in the Table of Contents. Here are a few other errata: *la mal à la gorge* (p. 19), *si Jean a échoué son examen* (p. 156), Lavoisier's death data given as 1759 (p. 213), *le héro* (p. 377), the franc worth "as little as .002 cents" (p. 428). There are also a number of debatable pronunciations.

Despite its imperfections this book should be effective. High-school students gently but firmly led through this text should come out with a solid knowledge of the inner workings of the French language, a condition devoutly to be wished.

HENRY L. ROBINSON

Baylor University

ZAIMOVSKY, S. G. AND LITVINOVA, A. V. *Russian-English, English-Russian Pocket Dictionary*. New York. E. P. Dutton and Co., Inc., 1958, 431 pp. Fourth edition.

Mrs. Litvinova is the widow of Maxim Litvinov, first Soviet ambassador to the United States. The dictionary, 3½×5 inches in size, contains 17,000 words, and within its scope appears to satisfy its purpose. It attempts to make use of the useful principle of listing according to roots. The part of the "lead word" of a lexical family group that is repeated in all derivatives is separated from the word-ending by two parallel vertical lines. Within each word family group the lead word is indicated by a tilde. Phrases and idioms are included in the dictionary only to a limited degree.

Dictionaries of this type are useful mainly to those who have only a superficial need for the language, such as travelers attempting to make their way around a country with a modicum of grammar and vocabulary. Fine shades of meanings and semantic distinctions, of course, are not well enough represented to make these dictionaries practical

for those whose needs are more demanding. Within these limitations, however, this dictionary appears to cover considerable ground. One of its principal merits is that it contains a good deal of recent Communist terminology. It includes such items as "partiynost" ("Party membership," "party principle") and lists a number of abbreviations and "telescoped" terms of which Soviet Russian is so fond.

No phonetic or phonemic system of pronunciation is given in the Russian-English part, although the English-Russian section gives the International Phonetic Association symbols of the English words.

JACOB ORNSTEIN

U.S. Dept. of Agriculture, Graduate School

FRIEDL, EVA. *Introduction to Russian. A First Year Course*. Coral Gables, Florida. University of Miami (Dept of Languages). 1958. 166 p. (Mimeographed)

The book is written by an experienced teacher who employs the oral method. Throughout the book conversation is primarily stressed. Grammar and reading are subordinated to the main purpose, which is to teach the student to communicate in Russian on subjects of everyday life. The lessons are followed by drill exercises which will help the student to assimilate the linguistic and grammatical material.

Occasionally corrections would be necessary, such as on page 75: "Pole kipit rabota" and "Ya chasto khozhu kontsert." On the same page a slight modification of some examples would be helpful to the student in understanding the use of the determinate and indeterminate verbs. A change of questions is necessary on page 90, for not all of them correspond to the examples.

The stress on conversation has resulted in a very uneven selection of reading material. Intermixed with Tolstoy's beautiful story, *Filipok*, or an episode from Lermontov's *Taman* are fragments which have been selected purely for their practical subject matter. Included among these is an account of animals (Lesson 26) and a description of clothes (Lesson 27). A passage from the *Dead Souls* (page 105), though extremely beautiful, presents considerable difficulties. Much better, though it is also difficult, is the material on scientific and technological topics. And an even better selection is the popular song group which concludes the book.

ABRAHAM KREUSLER

Randolph-Macon Women's College,
Lynchburg, Virginia

The Institute of Higher Education is publishing a series of monographs dealing with the relation between liberal arts and professional instruction in eight undergraduate professional schools. These publications will be issued at the rate of about one per month. Two are now available; the titles are: ARE LIBERAL ARTS COLLEGES BECOMING PROFESSIONAL SCHOOLS? (Earl J. McGrath and Charles H. Russell) and THE LIBERAL ARTS AS VIEWED BY FACULTY MEMBERS IN PROFESSIONAL SCHOOLS (Paul L. Dressel, Lewis B. Mayhew, and Earl J. McGrath).

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JAN 20 1960

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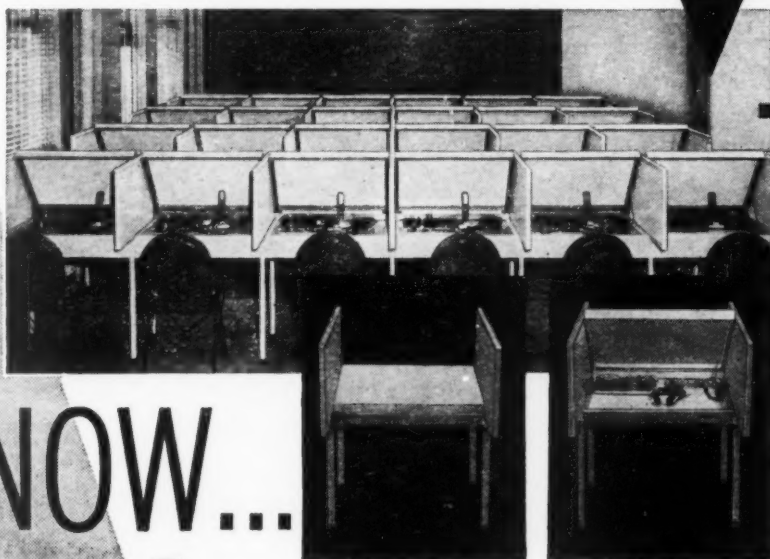
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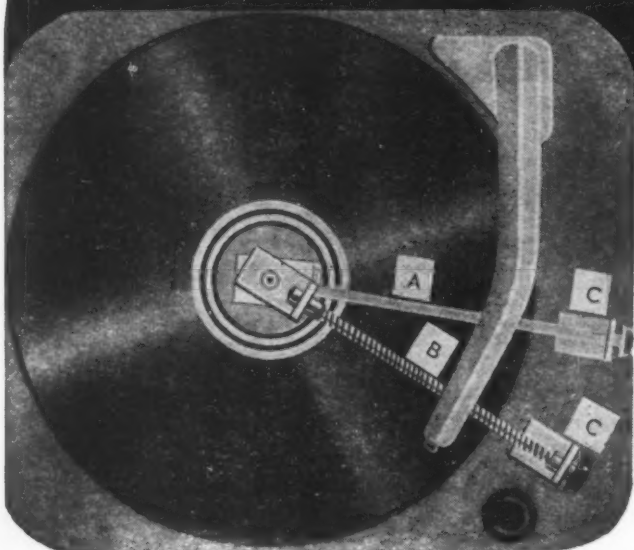
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